

PAINTINGS & STUDIES
by
KAWANABE KYŌSAI

J. CONDER

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AN ILLUSTRATED AND DESCRIPTIVE CATALOGUE OF A COLLECTION
OF PAINTINGS, STUDIES, AND SKETCHES, BY THE ABOVE ARTIST,
WITH EXPLANATORY NOTES ON THE PRINCIPLES, MATERIALS,
AND TECHNIQUE, OF JAPANESE PAINTING.

BY

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WITH

ILLUMINATED FRONTISPIECE IN EIGHTY COLOUR BLOCKS, HEIGHTENED
WITH GOLD AND SILVER, BY T. TAMURA.

ALSO

THIRTY-THREE COLLOTYPE PLATES AND TWENTY-TWO PAGES OF
HALF-TONE ILLUSTRATIONS, BY K. OGAWA.



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The Maruzen Kabushiki Kaisha.

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PREFACE

In commencing the preparation of the present volume my primary object was to catalogue, describe, and to some extent illustrate, the paintings by Kawanabé Kyōsai which formed my own collection. The greater number of these paintings were produced between the years 1881 and 1889, the last eight years of the artist's life-time. It was during this period that I had the advantage of studying the technique of Japanese pictorial art as a pupil of this distinguished master. In accordance with the practice followed by Japanese painters of conferring on their pupils a part of their own professional name, I received from the master the pseudonym Kyōyē, with which I signed all the paintings that I made. They were, I must admit, not every numerous, but I acquitted myself sufficiently to the painter's credit and satisfaction to be persuaded by him to submit several pictures to yearly Art Exhibitions, some of them being honoured by premiation. This much may be mentioned in order to show that my rôle of pupil was not merely nominal, and that I did for several years, though under considerable difficulties, not the least of which were physical ones, practise the technique of Japanese painting under Kyōsai's tuition. Much of my instruction, however, was gained by watching the master execute paintings, in listening to his comments and explanations, and in assisting him with such purely technical details as generally fall to the share of a pupil. At some sittings he would dash off several paintings in his boldest and most rapid style, and at others he would patiently proceed with paintings of extreme delicacy and elaboration in the highly decorative styles, such works requiring many months of close application to complete. The screen-painting reproduced in colour in the frontispiece, demanded about six months of concentrated labour, and required many pages of my note-books to record the complicated processes of execution.

At one of these lessons Kyōsai, in a single afternoon, completed the outlining and commenced the colouring of the gigantic Daruma painting, of which a half-tone reproduction is given in Fig. 80, page 74. This was an undertaking preceded by many formalities, and requiring much previous preparation of materials. An enormous sheet of paper measuring nine feet by eighteen feet was stretched on the floor, large bowls of black ink were rubbed, and huge brushes were specially made for the purpose. On two or three occasions I made excursions into the country with Kyōsai for the purpose of sketching scenery and objects of historical interest. It was during one of

these trips that he made the outline copies of the carved images by Unkei to be seen in the Emma-do of Ennōji temple, Kamakura, two of which drawings are reproduced in Figs. 85 and 87, page 77. Some of the paintings executed by the master after returning from these excursions were inspired by the old paintings and carvings that we had visited together, and were remarkable as showing his wonderfully retentive memory for the minutest detail observed in the work of an old master. Though my collection of his paintings includes many reproductions taken from ancient examples (in every case the painter duly acknowledging their derived source), I never remember observing him refer to his notes or sketches while reproducing them. The careful copies, or annotated sketches that he had previously made, and to which his note-books testify, seem to have once and for all served their purpose of fixing indelibly in his mind every detail of form and technique displayed in such masterpieces. With him, to copy once was to completely assimilate.

Of all the paintings which Kyōsai executed in my presence, during the seven or eight years that we worked together, I had made copious notes recording his exact order and methods of working, and had preserved every explanatory diagram, sketch, or preliminary design, evolved as the painting proceeded. To these records I always attached considerable value, and had long desired to fix them in some more clear and permanent form. It seemed, moreover, that they might serve to impart some additional interest to a description of the painter's finished works, and afford some general explanation of the peculiar technique of the Japanese schools of painting. I have, therefore, embodied them to some extent in the text of this descriptive catalogue. I have also supplemented the illustrations of many of the finished paintings with a number of the working drawings and preliminary designs made by the master in the course of their execution. Other sketches and studies by Kyōsai, having no direct connection with this collection of paintings, but taken from private sketch-books bequeathed to me by the painter, have been also introduced, as possessing particular interest. Some of the compositions in these rough sketches may be not entirely unfamiliar, having been reproduced in book illustrations and paintings by the artist from time to time. But the original first sketch by an inventive and powerful draughtsman possesses an attraction of its own. It often fascinates more than the elaborated work of which it is the precursor, possessing a directness of touch and of expression which is less evident in the subsequent more laboured reproduction.

With the exception of one painting introduced for a particular purpose, all of the paintings and studies catalogued and illustrated herein are from my own collection. Most of them were painted by the artist in my presence; some were acquired by purchase during his life-time; and a few have been collected since his death. Many pictures bearing a signature resembling Kyōsai's, and impressions of his seals, were

offered to me by dealers during the three years immediately following his decease, but most of them were rejected as being in my judgment undoubtedly spurious. For a considerable period from the year 1889, counterfeit Kyōsai paintings were to be seen adorning the walls of residences worthy of more genuine works of art. One of the master's most wonderful productions was a painting of the *Jigoku-dayū*, a famous courtesan of the fifteenth century, generally represented in pictures as accompanied by a priest and poet, called Ikkiū. Kyōsai's novel and weird treatment of the subject in this particular painting represents Ikkiū dancing upon the head of a life-sized skeleton seated playing a skeleton-*samisen* at the side of the standing and richly robed courtesan, and as many as thirteen small skeletons dancing to the imaginary music. A photographic reproduction of this painting is given in Plate I by kind permission of the present owner, Mrs. William Anderson. It exhibits to a remarkable degree the painter's minute anatomical knowledge, his marvellous power of imparting life and vigorous action to lifeless forms; and also his scrupulous skill and patience in courting the greatest difficulties of technique by placing much of this delicate white fret-work of living bones against the gorgeously painted dress of the principal figure, and the decorated screen. There are several counterfeits of this painting, one of which has been illustrated, among genuine works of the artist, in the *Kyōsai gwa shiu*. In the drawing and colouring of the courtesan and dancing priest, this imitation is executed with considerable fidelity, although a close examination discloses much slurring in the ornamental details. But all the anatomical portions of the painting betray signs of complete incompetence. The composition would be palpably imperfect without some representation of the principal seated skeleton, and this has been portrayed in a vague and incorrect outline, blurred with meaningless shading to hide the missing detail; whereas of the thirteen small dancing skeletons which exist in the original painting only two are attempted in the imitation, and these are drawn in an indefinite manner and rendered barely discernible amid a dirty mess of mist or smoke which takes the place of the remaining eleven. With the aid of the painter's preliminary outlines, the copyist has been able to complete the painting of the courtesan and priest with a tolerable approach to the original, but having no knowledge of anatomical structure he has been quite unable to carry out the drawing of the skeletons.

Kyōsai was, however, a prolific painter, and his genuine works are numerous and wide-spread. The British Museum contains among its Japanese paintings quite a number of his drawings, chiefly those in his weird and humorous style. The Victoria and Albert Museum, South Kensington, has over a hundred original sketches and album-paintings by the artist, for a complete list of which, too long to introduce here, I am indebted to Mr. Edward E. Strange, the great authority on Japanese colour prints. Mr. Arthur Morrison possesses some fine *kakemono* by Kyōsai and

also one of his rare and marvellous scrolls, in which the painter has given his fancy full play and revelled in exquisite detail. Lacking exact information, I refrain from mentioning other collectors in Europe whom I believe to have fine specimens of Kyōsai's works. In Japan, Captain F. Brinkley possesses a number of the master's most daintily finished pictures executed specially for him as album and framed paintings about the year 1886, as well as one or two masterpieces in the form of *kakemono* acquired since. Among the Japanese it is unusual to find collectors of many works of any single painter of more modern times. Kyōsai, however, executed a great many paintings for Mr. Haibara, who was a valued patron of his, and also for the Kajima family. The Hakubundo Publishing-house has issued illustrations of what was once the Kajima collection, now I believe dispersed. Mr. K. Ogawa the photographic artist, my collaborator in illustrating this work, possesses one or two masterpieces. Baron Koyata Iwasaki has a unique specimen which I do not hesitate to regard as the painter's *chef d'oeuvre* in weird imaginative power and faultless execution. It is an album entirely painted by Kyōsai, including the title page and cover, illustrating the apotheosis of a beautiful young girl of the merchant class who died at the age of fourteen. It contains over forty illuminated pictures, crowded with figures and imaginary views, representing the journey of the maiden's spirit through the weirdest scenes to the celestial palace of Amida; her reception and welcome by the deities and saints above; and, finally, her occupations and diversions in Heaven, which are strangely depicted as a beatified version of the mundane amusements which she delighted in below.

Apart from a few personal reminiscences now published for the first time, the references to the life of Kyōsai in these pages have been taken from the "Kyōsai Gwaden" an illustrated autobiographical work issued by the painter in 1887. I had previously introduced translations from this work into an obituary notice of the artist communicated to the "Japan Mail" in May 18th 1889. The issue of the "Studio" of October 18th, 1898, contained an appreciative article on Kyōsai from the pen of the late Professor William Anderson, in which he also made use of the "Kyōsai Gwaden", and the "Japan Mail," supplemented with a notice of the artist's illustrated books and drawings in the British Museum collection. He also alluded to the earlier published references to Kyōsai, made by Guimet and Regamey in their "Promenades Japonaises." To these authors, who sought an interview with the painter some time in the seventies, must justly be attributed the first enthusiastic notice which Kyōsai's remarkable talent and personality received from Europeans. Mr. Laurence Binyon has published a volume on Japanese art in which he makes appreciative reference to Kyōsai, and gives several illustrations from his brush, taken chiefly from the British Museum collection of drawings. The same au-

thority on Japanese art has included some of the artist's caricatures and humorous sketches in a little work entitled "Humorous Masterpieces".

In the preparation of this volume I have been ably assisted by Mr. K. Ogawa, who has photographically produced all the illustrations and given me the benefit of his advice in other matters. I desire to express my indebtedness to Mr. J. Orange for kind help in obtaining for me important information abroad, and to Mr. Edward Beart for valuable assistance in reading my text and correcting the proofs.

JOSIAH CONDER.

Tokyo, March 31st, 1911.

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PAINTINGS AND STUDIES

BY

KAWANABÉ KYŌSAI

LIFE OF THE PAINTER

The great Japanese painter of whose life and work this is but a fragmentary record was born at Koga in the province of Shimosa, on the seventh day of the fourth month of the second year of Tempō, corresponding to the year 1831 A.D. His father's original name is given as Kai Kiemon, but he seems to have afterwards changed his surname to that of Kawanabé, on being made a small retainer of the Fujiwara clan. This he is supposed to have done for the benefit of his children who thereby belonged to the *shizoku* or gentry class. Kyōsai, as he was afterwards called, was the second son, and received from his parents the name of Shiuzaburo. Kawanabé Shiuzaburo was, therefore, his full name, and the other appellations that he adopted at various times were merely *nommes de metier*, in accordance with the custom of all Japanese artists.

In the brief accounts which he published of certain events in his life, he states that he was a most troublesome infant, refusing to be coaxed with toys and cakes, but easily pacified by the sight of pictures, or of any kind of living creature which he could handle. Insects and flowers were his favourite play-things. At the age of three he made his first nature sketch, the rough outline of a frog that had been caught to keep him quiet during a long country journey in *kago*. He remembered that he was so impressed by examining and studying this curious living thing on the road, that at the end of his journey he was seized with a desire to attempt to delineate it on paper, as he had seen done in picture books. This story of the infant prodigy is interesting as showing the early inception of that faculty for observing and mentally

retaining natural form which is cultivated by the Japanese painter, to the extent that he rarely uses a model or makes direct copies from nature in his finished works.

When seven years old, Shiuzaburo was brought by his parents to Tokyo, then called Yedo, and lived in the quarter allotted to the official fire brigade of the Shogunate at Ochanomizu, Yushima. His father does not appear to have been overjoyed at his artistic propensities, having wished for him an official career, but he yielded to the son's incontrollable bent, and sent him as an apprentice to Ichiyusai Kuniyoshi, a master of the *Ukiyoye* or popular school of painting, who was then chiefly engaged in the production of book illustrations and designs for coloured prints. Kyōsai, in later years, records his indebtedness to this, his first art teacher, who he says made a favourite of him and took great pains to instruct him. He mentions that Kuniyoshi once recounted to his young pupil the great difficulties he had experienced in drawing *samurai* engaged in fighting, which he required for certain historical compositions, until at last he happened to come across a famous Chinese painting representing over a hundred fighting warriors, from which he gained many hints as to militant action. Kuniyoshi added, that in order to get skill in painting such scenes, it would be instructive, when any chance offered, to observe carefully the sudden action of body and limb in striking and throwing, as well as that of resistance on the part of the attacked or fallen, and to make careful notes of such attitudes and of the accompanying expressions of passion. Taking this advice to heart, Kyōsai says that he lost no opportunity of seeking out and watching a brawl or a fight in the slums of the city, and of training his memory to record the various poses of attack and defence. Whether his over zealous studies in this direction, to the neglect of other duties, got him into trouble, or whether he had his own reasons for leaving the studio, is not known, but Kyōsai states that after two years spent with this master, "for a certain reason" he left him, and idled for a year.

This "idling" appears to have consisted chiefly in roaming about the city and its environs observing and sketching everything that occasion offered. On day, at the age of nine, he was exploring the banks of the Kanda river which was swollen into flood after torrents of rain, when he espied a hairy object swept along in the current. His first childish fancy was that this might be one of those hairy-tailed turtles so often depicted in old paintings, but which he had never had the good fortune to come across in nature. He eagerly waded into the stream to seize it, and found to his horror that it was a human head. It took him but a minute to recover from his fright and to see that here was a prize which seldom fell to the luck of a painter; and resolving to profit by the find, he wrapped it up

and stealthily took it home. Hiding his treasure in a cupboard, he was impatiently waiting his opportunity to study it secretly, when to his intense disappointment it was discovered by his parents. Shiuzaburo penitently confessed his knowledge, explained his innocent intention, and entreated to be allowed to make drawings of the ghastly object before parting with it; but his father fearing the neighbours, and possible difficulties with the authorities, insisted on his at once returning it to the river in which it was found. This he obediently proceeded to do, but before throwing it back into the stream, he selected the most secluded spot on the banks and hurriedly made a few studies of it with brush and paper.

Throughout his career as a painter, Kyōsai seems always to have retained a certain fascination for the weird and horrible aspects of art. In his juvenile rambles he often frequented the workshop of the image maker Izumi Meikichi, and sketched from his wood carvings of demons and monsters. In later life, he occasionally visited the execution grounds, and studied the different aspects of agony and death.

On attaining the age of eleven, his parents obtained for him admission into the studio of Kano Tōhaku, one of the leading masters of the Kano school of painting. The artists of the Kano school were the hereditary painters of the Tokugawa dynasty. The school had several branches, all bearing the patronymic name of Kano, and that branch of which Tōhaku was head had as many as sixty adherents. These were all either of the Kano family or the sons of painters who had worked in the studio. All were *shizoku*, and there was a rule that no person of the merchant class could be admitted as a pupil. The earliest age at which students were entered was usually fourteen. For eight years Kyōsai seems to have been treated as a probationer, and he continued to sign his paintings with the name of Shiuzaburo. A drawing in the possession of his family, belonging to this early period is signed "Shiuzaburo's painting, age 14."

At the age of nineteen he received the Kano name of Tōiku, and became a full-fledged *monseki* of the Kano school. Including his novitiate he was altogether sixteen years an adherent of this academy of painting.

Notwithstanding the disagreement which severed him from the Kano at the age of twenty-seven, causing him to become an independent painter, and take the name of Kyōsai, he often subsequently used his Tōiku seals in stamping work that he executed in the style of the Kano masters. He always retained a respect for his master Tōhaku, and an intense reverence for the old masters of his line, and never lost an opportunity of showing his indebtedness to their teachings.

During the early years of his study under Tōhaku, he worked so hard day and night to excel his companions that he seriously undermined his health. He related to the writer how he used to steal into his master's store-house at night to inspect old paintings by the early Kano artists which were considered too valuable to be lent to pupils. It was particularly in connection with the painting of a monkey's fur upon silk that this adventure was told. He explained, that, in spite of all his endeavours, he had never been successful in obtaining with his own brush the depth and softness of fur that he had observed in one of these old paintings of which he had caught a glimpse when his master was handling it. On one of his nightly raids he discovered the picture sought for, and taking a sharp knife carefully cut and peeled up from the mounting one part of the silk painting, to find, as he had half anticipated, that the hair had been first painted on the underside of the semi-transparent material. This, together with the darker hair-painting on the surface, had produced that depth of texture which he had striven in vain to obtain. Afterwards, in the more elaborate painting of monkeys, tigers, and other furred animals, and even in the painting of human hair, Kyōsai followed this method of under-painting when silk was the material employed.

In the account of these early years of study the painter relates an occurrence to which he attributed what skill he possessed in the accurate drawing of the carp, a fish which figures so often in Japanese paintings, especially of the Shijō school. Studies from life do not seem to have been usual, or in any way encouraged, in the Kano academies. The work of pupils consisted in copying and re-copying drawings which were themselves copies from the old masters of the Kano school, and the representations of real animals, as well as fictitious ones, were strictly limited to the precedents imposed by the old paintings of the school. On the occasion of some holiday Kyōsai was enjoying a boating excursion with a few of his fellows when he managed to net a very large carp. Making some excuse he hurried back with this fish to the deserted studio and did not rest until he had studied and faithfully drawn it from every point of view and with every detail, even taking the pains to count the exact number of the rows of scales. When his work was finished, his companions returned, and were about to kill and make a meal of the captured fish, against which young Tōiku strongly remonstrated. He argued that since he had copied every part of this carp, it had become in a way his teacher, and the reverence due from pupil to teacher demanded that its life be spared. In spite of his objections, the others were proceeding with their design when suddenly the huge fish made a violent leap in the air. This seems to have had the effect of giving an uncanny aspect to the situation, and it was agreed to carry the carp to the nearest pond and set it free.

The idea of the natural object from which the painter had studied being

regarded with the reverence due to a teacher was more than a boyish caprice with Kyōsai. It will be seen, further on, that he retained this sentiment of obligation to nature, and even expressed it in the design of some of his seals. In this context, it must be reiterated that the Japanese painter in copying nature does more than put on to paper the forms that he sees before him, he exerts his memory too retain them, and at the same time takes mental note of the movements which he observes but cannot record upon paper. Compared with the life studies of the European artist there is, in this practice, somewhat the difference between merely reading a poem sufficiently to be able to refer to it afterwards for a quotation, and committing the complete verses to memory so as to be capable of repeating them.

Another story exemplary of the young painter's absorption in his art is told in connection with a large conflagration which broke out in the vicinity of his own home. The fire started in the manor of the daimyō Abé, at Hongo, and favoured by a strong wind spread as far as Tsukudajima. In the Hongo district there lived a large bird fancier accustomed to supply live fowl and birds of all kinds to the Shogun's Court; and the birds forming his stock had been carried out in their baskets and cages on to the open square near by, where refugees from the flames had deposited mats and other household salvage. Falling embers ignited some of these inflammable articles and, in order to save the birds from a cruel death, the cages were opened and they were allowed to escape. The whole flock, consisting of ducks, geese, pheasants, and peacocks, as well as smaller birds, alarmed by the surrounding disturbance, rose up into the glowing sky, taking their bewildered flight in the direction of the conflagration, and presenting with their coloured plumage, lit by the glare, a most gorgeous sight. Kyōsai, then a lad of fifteen, had taken his seat on a heap of rescued goods and was occupying himself with sketching and noting the different aspects of the fire, including the unexpected and magnificent flight of birds. Engaged in this manner he was discovered by his father and severely rebuked for his neglect and indifference in not attempting to render some assistance when even his own home was in danger. He then hastened to give what help he could in saving property, but his mind was still so absorbed in the forms and colour of the darting flames and curling smoke that, he says, he was of very little use. The Kyōsai Gwaden contains a reproduction of some of his sketches made on this occasion which he had carefully preserved. In them the streets, houses, and roofs, the firemen with their curious standards, the hurrying crowd of onlookers, the refugees loaded with their goods, and the terrified flight of the released birds, are all represented, but the forms and colour of the roaring conflagration itself seem to have occupied his most ardent study. To represent these darting evanescent tongues of flame and clouds of smoke in definite line and colour seems to have been his principal aim.

Some of the austere rules of the Kano academy seem to have been relaxed in the studio of Tōhaku, for Kyōsai mentions that at night most of the sixty boarders would seek some outside amusement, attending the popular lecture halls or music halls. Kyōsai himself took the fancy of attending a teacher of the Nō or lyric drama. The Nō dances were patronised exclusively by the nobles, and were almost, if not quite, unintelligible to ordinary people. Scarcely any other youth in Kyōsai's position would have dreamed of seeking recreation in this direction. There was however an historic and artistic fascination about this semi-religious lyric drama, derived as it was from the earlier pantomimic dances of the *kagura*, performed at Shintō festivals, and containing a medley of legend and verse delivered in curious traditional costumes and masks. The young painter would seem to have chosen this hobby with a view to finding new art motives for his brush. In his studies, which needed funds for teacher and for costumes, he was secretly assisted by an elderly lady of the Kano family, who was an admirer of the Nō and greatly impressed by the young man's earnestness. She became particularly anxious for him to perfect one of her favourite pieces called the *Sambasō*; and whilst he was still striving to master this drama his kind old patroness fell ill and died. He continued, nevertheless, to work hard to attain perfection, and when at length he had satisfied himself, he hired the necessary accompanists of musicians, and, dressing in the historical costume of the character, performed the dance in the temple yard before the tomb of the deceased lady.

One of Kyōsai's remarkable paintings, during his early manhood, was made for a destitute old cripple without means of support, who had excited his pity. Taking as his motive Poverty in Heaven and in Hell, he introduced, on one side of the picture, Emma the god of Hades, his judges, and the attendant demons, hungrily looking towards Heaven, and the demons sawing off their horns with the object of selling the bone; and on the other side of the painting, he represented Amida Buddha, with attendant saints and angels welcoming and feasting a ring of poor and penitent supplicants. The old cripple showed this extraordinary painting about from place to place, explaining its meaning, and reaped quite a small fortune which enabled him to buy a house. Later on he did not neglect to visit his benefactor and express his unbounded gratitude.

At the age of twenty-three, Kyōsai, then named Kano Tōiku, with some other painters of the Kano school, were sent to the mansion of the lord of Chikuzen at Kasumigaseki to work on some mural paintings. From the balcony of the chambers in which he was engaged he saw a group of noble ladies in the gallery below. Snatching up his note-book he slipped out and after following closely behind the retreating ladies, for some distance along the corridors, at length resumed his occupation.

This unaccountable and indecorous behaviour created great consternation in the *yashiki*, from which he was expelled, and brought upon him serious reproof both from his master and his parents. The latter sarcastically suggested that if he were so bent upon following the female sex as to be regardless of all propriety he had better give up painting and become a *geisha's* attendant. The scape-grace young painter, who rarely wasted his explanations until necessity called for them, at length humbly exposed the object of his chase in the form of a carefully outlined drawing of some antique ornament copied from the *obi* of the lady whom he had pursued. The rare old pattern of this fabric had caught his observant eye from a distance, and he had not abandoned his pursuit until his note-book was possessed of it.

Such accessory details of his art always engaged his careful attention. In his paintings of ancient dances and historical figures his wonderful knowledge and chronologically correct rendering of costume, and of the ornament adorning it, has been surpassed by no other painter.

As one of the Kano academy of painters Kyōsai was engaged in restoring some of the paintings and decorations of the To-sho-gu Shrine at Nikkō, and attracted special notice by his careful and conscientious work. Together with his master Tōhaku he also restored the panel paintings of peacock and other decorations of the *Kuro Honzo*, one of the Shiba Temple buildings. He was also employed at similar work to the shrine then within the Shogun's Castle grounds at Nishinomaru. His special skill in such paintings reached the ears of the Shogun who gave him several commissions. Tōiku could probably have easily succeeded his old master Tōhaku as one of the leading official painters to the court, but such a position of honour carried with it a lack of independence and a servility from which by nature he rebelled. Besides he had found, after sixteen years association with contemporary representatives of the Kano school, that he could not loyally conform to their dogmas. He also no doubt conceived a silent contempt for their degenerate powers, opposing, because themselves lacking, originality, and limited to the mere reproduction of compositions by the old masters of the school. He therefore severed his connection with the Kano, and in so doing escaped to a great extent the patronage of the noble and official classes whose predilection was always for some traditional school of painters.

It was at this period that he adopted the name Kyōsai. In Japanese proper names the Chinese ideographs are employed for their phonetic value without necessarily implying any meaning. There are over fifty different ideographs having the sound Kyō and it happened that the painter first chose in signing his name, the one which read alone means *mad* or *distracted*. The great popular artist Hokusai, with

whom Kyōsai has been sometimes compared, signed many of his later paintings with the epithet *Gwa-kyō-jin*, which may be literally translated as *Man-crazy-at-painting*. This was not a proper name, but a descriptive title which he assumed in allusion to his craze for painting, and was written after his name of Hokusai. Some writers appear to have assumed that by using this same ideograph Kyō as the first syllable of his *nomme de metier* Kyōsai intended to convey a similar meaning of craziness. It is a fact that, sometime about the year 1874, he changed the manner of writing his name, adopting a different ideograph for the Kyō and one which, read alone, signifies *dawn* or *day-break*. His reason for this change is not known, but it was most probably because, having employed the first method of writing inadvertently, he discovered that an unintentional significance had become attached to it. Such an import would have been, to say the least, superfluous, as he had at the same time adopted the epithet *Shōjo* which he wrote in front of the name Kyōsai. This appellation he assumed in humorous allusion to his inordinate love of the *saké* cup. The *Shōjo* were the wild red-haired bacchanals of Chinese legend, supposed to dwell at the bottom of the sea, and always represented in paintings as dancing and carousing, drinking from huge bowls of wine.

On starting his own academy, Kyōsai attached paramount importance to studies and copies from Nature. The grounds round his studio were stocked with all kinds of living creatures which his pupils were set to draw from. In the *Gwa-den* he gives an amusing sketch of the students at work on different living objects, and introduces the comic element in the form of a monkey playing gymnastics and pulling the hair of the industrious youth who is attempting to copy him. Though giving first importance to the study from Nature, the master, however, insisted on the necessity of cultivating a correct and powerful manner of execution, and on subjecting all knowledge of natural form and colour to the established canons of art. For this purpose he recommended the study of the best works of the old masters and continual practice with the brush. Kyōsai counted among his *mon-seki*, or pupils in painting, two Buddhist priests. One was Hayashi Hosen of the Saijōji temple at Kawagoye, who had been fond of painting from his youth, and sought improvement under Kyōsai's teaching. The second was Ōye no Gakuō, priest of Kinjōji in Ise, who became a very clever painter of Buddhist subjects, and when his temple was burnt to the ground, he travelled about making paintings in order to collect funds for its restoration.

To those who associate Kyōsai's style of painting merely with his caricatures and hasty humorous productions, this selection of a master by pious students of the highest style of religious art may appear somewhat incongruous. The truth is that the lighter side of Kyōsai's painting no more displayed the erudition and principal

talent of the artist, than did the satirical sketches of the ancient priest Toba Sojo, represent the really grand style of that great and accomplished painter of the twelfth century. Kyōsai possessed an extensive knowledge of Buddhist history and Buddhist art. He had carefully studied and copied old paintings by Kose Kanaoka, Takuma Hōin, and other famous *Butsu-gwa* painters, and was thoroughly acquainted with their different manners and methods, as well as with the styles followed by the Kano and other academies, in the representation of religious and classical themes. Moreover he had a powerful individuality of his own in treating sacred as well as secular subjects. His brush was continually in demand for temples, monasteries, and Shintō shrines, and the authorities of country towns became lavish in their orders for panels and other paintings. For the village of Oyada, in Shimosa, he made a fine panel picture representing Omori Shikoshichi struggling with a female demon, which was presented to the temple of Fudo at Narita; and for the Tenjin shrine, at Yushima, he executed a painting of Nomi-no-Sukune and Tama Keihaya, the first notable wrestlers of Japan.

Though not like Hokusai, a composer of literary productions, Kyōsai was a great reader and student of history, poetry, legend, and romance, and had an intimate acquaintance with both Chinese and Japanese lore. So thorough was this knowledge that it enabled him to represent any art motive in a new light, and with his own interpretation without merely following the stereotyped manner in which other artists had expressed it. Such freedom and originality required scrupulous attention to matters of detail in order to escape censure. The period during which Kyōsai's best work was done was one of considerable research and punctilio in matters of archaeological interest. With paintings of historical subjects, the critic would be chiefly occupied in finding some flaw in the costume, ornaments, or accessories, no matter how trivial so long as it did not agree with the latest antiquarian discoveries. To be chronologically correct was far more important in the eyes of such self-constituted art critics than to produce a well composed and beautiful painting. The writer possesses a very delightful painting by a contemporary, Ogata Gekko, which represents the famous warrior Kusunoki Masashige on horseback near some wild cherry trees engaged in writing a verse to hang between the blossoms. The sentiment of the painting is full of pathos. It is twilight, and the flower-laden cherry trees, upon which the rider looks down from a grassy knoll, are painted as they are seen in the melancholy light of evening. The reins are cast loose over the neck of the exhausted and famished horse, who is steaming at the nostrils and bending his neck to nibble at the mountain grass, while his master sits at ease on his back composing a sad farewell to the world. Gekko mentioned the historical event which had inspired him in the production of this painting, but had refused publicly to give it a title, because, he said, some critic would

certainly find that the real Masashige was not dressed in this particular manner, or was dismounted from his horse when he wrote his famous sonnet, or something of that kind, and would condemn the painting accordingly. This will convey some idea of the discouragement which an inventive painter often received from his own countrymen. So long as he confined himself to artistic plagiarism, and represented a classical, religious, or historical subject exactly as some earlier painter had done, it would be orthodox, and however much contempt for chronology it showed, would be beyond criticism.

At the age of thirty-six the busy painter, Kyōsai, first seized the opportunity of making a protracted tour among the mountains. He chose the season of early summer and taking with him his pupil Tomekichi, passed through the provinces of Musashi and Joshiu, until he reached the mountainous country of Shinano. He was so industrious with his brush that he rarely travelled more than ten miles a day. In Joshiu, he sketched the mountain of Akagi-san, and the rocky crags of Myōgi; and in Shinano, he copied the contours of Asama, of the Manji-toge and Nunobiki-san, and the scenery of the Okubo river. A painter such as Kyōsai was known to be was not allowed to continue his travels without being solicited to make paintings for temples, monasteries, and houses that he visited on his way. Reaching the monastery of Chiū In, at Togakushi-yama, where a new temple building had been erected, he was besought by the abbot to decorate the large wooden ceiling of the structure. Kyōsai gave no definite reply, but started off next day, ostensibly to continue his landscape studies. The vicinity of Togakushi-yama is noted for several mountain peaks on which are shrines dedicated to the early Shintō deities. It is to Togakushi-yama that the mythical god Tajikara-ō is said to have thrown the rock slab closing the cave within which the Sun-goddess had concealed herself, and there is a shrine sacred to Tajikara-ō, called the Oku-no-In, not far from the Chiū-In. There exist also other shrines dedicated to the primitive deities Uwa-hara and Amano-koya-ne, and also a chapel dedicated to the nine-headed dragon which the god Susanō destroyed. The neighbourhood teems with spots sacred to early Japanese history and beliefs. Kyōsai spent the day climbing every shrine-crowned peak to worship, and returning late to the Chiū-In, offered his services for the great work of painting the temple ceiling. The space to be decorated measured sixty feet in each direction, three hundred and sixty square feet in area. The way in which such surfaces are decorated is by a painting made on paper prepared to the full size and laid upon the floor. The manner of execution is somewhat similar to that followed in paintings of ordinary size, the leading lines of the subject being first drawn in black ink with bold caligraphic strokes of the brush. But, whereas the picture of ordinary size can be executed in a seated position leaning over the painting, in the colossal picture the artist has to drag or push his huge brush, running or

crawling at the same time over the canvas, and performing a series of agile movements to avoid treading on the wet brush strokes. There can be little or no pause in the process, and lines already traced can hardly be compared by the painter as he proceeds; so that it is necessary for him to retain clearly in his mind the exact delineation that he is making.

Kyōsai states, in his account of this performance, that before starting the huge drawing he asked for *saké*, and drank three long draughts from a large temple bowl. He then dashed in the outline of a gigantic dragon, the whole shading and finishing of which he, with the assistance of his pupil Tomekichi, finished in a week. Here we find the painter in the first place reverently invoking assistance and inspiration from the immortal heroes of the past, and afterwards seeking stimulation and boldness for his undertaking by inordinate draughts of wine. This was characteristic of the man throughout. To him there was no inconsistency between a deep, almost religious, veneration for the supernatural and unseen, and an accompanying worship of Bacchus. In later life, after he shaved his head and received a bonze's name, to signify his retirement from the world, he was accustomed to use this Buddhist name in company with his bacchanalian title of Shōjo. In his autobiographical work he states that the ancient painters were in the habit of daily making a painting of both a Shintō and a Buddhist deity as an offering and invocation to each. For this reason, he says, he for many years made a practice of executing every morning one painting of the Buddhist goddess Kwannon, and one of Tenjin-sama,—the most popular of the Shintō national heroes. He publishes a copy of one of each of these paintings.

He relates an incident which happened at a large entertainment given to distinguished guests at the Enryokwan when he with two other painters were engaged to amuse the assembly by making paintings. Commencing about the middle of the day Kyōsai made over a hundred paintings in eight hours. One of the officials present, who had previously applied to him in vain for some picture, reproached him with his reluctance to do work for his clients since he could easily produce so many paintings in such a short time. The painter's reply was, that there existed a great difference between extemporising at an entertainment of this kind and the execution of paintings in his studio. In the former case, should there be any fault in his paintings, it would be excusable, as they were made as a pastime for the guests, but the pictures deliberately carried out in his studio were his life's work, to remain as evidence of the extent of his powers, and they, therefore, required his careful reflection and most correct execution. Even now, he added, he had about three hundred untouched paintings on commission, and even if he painted one of these every week he would be an old man before he completed them.

A story is told of his having undertaken to make a large panel painting for the Kanda Myōjin shrine, which was situated quite near to his studio. He resisted for three years the importunate appeals of the priests to carry out this commission, until at last in desperation they applied to another painter. Hearing this, Kyōsai started off to the temple and in three hours designed and completed the painting that he had put off for as many years. Kyōsai, though not lacking in professional emulation, was not a man of small enough mind to resent the employment or success of a contemporary painter. Undoubtedly, in this instance, his imaginative mind had long ago determined what this Kanda Myōjin painting was to be, and he was deferring its accomplishment till the moment of inclination or inspiring incentive arrived. Rarely idle with his brush, he was nevertheless controlled, as many great genuises have been, by his moods. Inexhaustible in his resources and quick in execution as he was, it is probable that many of his accepted commissions in painting were put on one side with the intention of doing them fuller justice when he felt that his powers of rendering them were at their best. Pressing demands from the great often failed to procure his labours which could easily be obtained by humbler friends who were in touch and sympathy with his passing moods.

Kyōsai painted a great many humorous and satirical works, so many indeed that to the majority of his admirers and critics he is known by paintings of this class alone. Subjects which had long been used as art motives by painters in a serious and traditional manner, he would sometimes present in a new aspect by treating ludicrously, and into trite comical subjects he would often introduce fresh and original humour. He sometimes extended this satirical vein to religious motives and also to political events held too sacred to be lightly represented with impunity. He himself records the fact of his imprisonment on account of a sketch which he made under the influence of wine, at a private entertainment, the drawing being considered treasonable by a zealous official who happened to be present. Many of his lighter paintings were made to convey an inuendo which did not reveal itself at a superficial glance. The satire or loose suggestion would be partly concealed in other qualities of imaginative composition and skilful treatment sufficient in themselves to give attractiveness to the design.

Though Kyōsai was most contented when working for his clients of the merchant class, for whom he executed most of his best works, he was not indifferent to high patronage when it showed appreciation of talent, and imposed no irksome restrictions upon the painter, leaving him free in his own art. He always, however, refused to prostitute his brush, and pervert his artistic knowledge and judgment, at the dictation of ignorant officials and subordinates. For several years, in the pre-Meiji days, he enjoyed the patronage of a certain retired Daimyō who possessed an exten-

sive knowledge of falconry, and for whom he made many studies and paintings of falcons and the accessory costumes and trappings connected with the sport. The results of this research Kyōsai afterwards published in his work entitled *Ehon Taka Kagami*. On one occasion, as related to the writer, a certain spurious painting purporting to be by an old master had arrived at the mansion for the lord's purchase, and one of the household officials called Kyōsai aside and directed him to pronounce the painting to be genuine when his opinion was asked by the patron. This proposal so angered Kyōsai that he quitted the premises in a very abrupt and unpardonably offensive manner, which was intended to signify his contempt for the disloyal, and presumably mercenary, retainer, as well as his own wounded pride in being expected to misjudge a work of art. It is more than probable that the real cause of the painter's extraordinary behaviour was never known to this nobleman or his successors. Kyōsai learnt that in administering to personages of exalted station encompassed by a household system surviving from feudalism, the professional painter has actually to reckon with menial and ignorant people in comparison with whom his less distinguished clients are considerate gentlemen.

To the first Art Exhibition at Uyeno in 1877, Kyōsai sent a bold and life-like painting of a crow, fixing upon it the price of one hundred yen. The official judges sent for him and remonstrated at such an exorbitant price being attached to a painting of a simple crow. To this the painter replied that the sum named was not intended for the value of the bird represented, which everybody knew could be bought for a few *sen*, but that it was a very small part of the cost of the fifty years of study and practice which had enabled him to dash off the life-like painting in this manner. The crow painting was purchased at his price, but it was a cake-dealer of Nihonbashi who saw its merits and paid the amount. Kyōsai always afterwards declined to send paintings to Art Exhibitions so long as they remained under the direction of art officials who, he affirmed, had no art training, and no competent discrimination in art.

About four years before his death, Kyōsai, then fifty four years of age, went through the formality of signifying retirement from the active responsibilities of life by shaving his head and adopting a Buddhist name. This is not unusual with men at his time of life, and is generally accompanied by transferring the control of family matters to the son or successor; but in the case of an artist it does not mean relinquishing his profession. Some of the best work of painters has been done after they became *inkyō*, or retired. The name of *Jioku*, which Kyōsai received at this time, he always signed in subsequent works, often accompanied by the prefix *Niudo*, meaning Bonze. He still, however used in addition his *momme de metier*—Shōjo Kyōsai. The great painter died from a painful disease in April 1889 at the

age of fifty eight. His last hours were full of regrets at parting from the art that he loved. It may be said of Kyōsai that he died at the zenith of his powers, for his latest works, while losing none of the careful and cultivated execution of his earlier productions, excel them in strength, and in originality of conception. Though, from force of education, a follower of the methods and conventionalities of his native art, as practised by his great predecessors, he always held that the painter's art in Japan had not yet attained its final limits. He regarded with profound respect the scientific knowledge of anatomical form, perspective, and sciography, revealed to him in foreign works, and the more realistic developments of painting as unfolded in the West. To his imagination, there always existed a wealth of art beyond the reach of the lights into which he was born, and within whose radius his own opportunities compelled him to work.

PAINTING MATERIALS.

The following miscellaneous notes on the materials and methods employed in Japanese pictorial art are the result of study and experience under the instruction of a single painter—Kawanabé Kyōsai. Yet, it would be difficult to find a more comprehensive and eclectic master in Japanese painting. Thoroughly educated in the style and traditions of the Kano school, he left that academy chiefly because his acquaintance with the technique of other rival schools determined him not to remain bound by the doctrines of any one system of painting, but to utilise whatever he found excellent in all. He may, indeed, be said to have been proficient in the technique of all Japanese styles of pictorial art. Whereas, among “well conducted” young painters, it was considered improper to follow the manner of any master but one of their own academy, we find Kyōsai studying, and laboriously copying, the authentic paintings of a hundred or more old masters of different schools. The best works of the Buddhist school of painters; of the Yamato and Tosa schools; of the Ukiyo, or “popular” school; and of the Shijō, or naturalistic school;—all received his careful attention, in addition to the famous productions of the early Kano masters. But a very small part of the fund of knowledge thus acquired could possibly be conveyed to a pupil, during a limited course of instruction. These jottings, therefore, do not in any way claim to deal exhaustively with the painter’s methods; nor is it intended that the comments and explanations added, with the object of elucidating these methods, should be taken as having proceeded in every case direct from the master himself. They are often merely reflections and speculations on the part of the compiler of these notes.

There exist many forms to which Japanese paintings are applied. Perhaps their most important use, like that of the paintings of the *moyen age* in Europe, has been the adornment of the walls of building interiors, where large surfaces are covered with continuous compositions. As the interior divisions of Japanese buildings for the greater part consist of large sliding panels called *karakami*, such wall pictures may be broadly classed under the head of *karakami paintings*. Some of the finest works of the old masters, which adorn the palaces and monastic buildings, have been preserved for centuries in this form. These pictures are generally made on thick smooth paper, attached with paste to the surfaces decorated, and held at the edges by surrounding fillets of wood. The pictorial art, as applied to the embellishment of buildings, also includes the decoration of large wooden panels forming the doors used in galleries, called *kagami-do*.

Another form which the art has taken is that of the framed picture, called *gaku*. This resembles more the European style of hanging picture. Its width is mostly greater than its height, as it is principally used for hanging over the lintels of the sliding partitions, in the frieze-like space at the top of the room. Very large *gaku* of other proportions, square or of the vertical-oblong form, consist of wooden panels with heavy frames, and are intended to be hung in the open sheds built specially in front of temples for holding votive offerings. The household *gaku* is usually a picture painted on paper or silk, surrounded by a gold or ornamental silk mounting and a light lacquered frame.

The *byōbu*, or folding screen, is another form to which the painter's art is applied. In some of the best screens, of large size, the pictorial subjects are continuous throughout the different folds, and assume rather the panoramic character of the *karakami* paintings. In others, each leaf of the screen holds a separate painting, with a surrounding border disconnecting it from the next; but in any screen for which the painter is directly responsible, there is some connection in motive, style, and treatment between the different paintings. Screens of two, four, and six folds are the most usual, and their height varies from about four to six feet. The leaves of the double screen are generally wider in proportion than those of the multi-fold kind. A very low two-fold screen, called the *makura-byōbu*, is sometimes made. As its name of "pillow-screen" implies, it is used in Japanese sleeping apartments where the bedding is placed upon the floor.

The name *tsuitate* is given to a kind of panel-screen held in a heavy wooden frame supported by cross-legs, which is placed in the entrance halls and corridors of buildings, to hide a direct view of the interior. This kind of screen is decorated on both sides, and being often of considerable dimensions, requires very large and bold paintings.

Small scale Japanese paintings are made for albums, and for scrolls called *makimono*. Some of the best productions of the Tosa school of painters, and of the early *Ukiyo-ye* artists, were in the latter form; and these rolls often contain very minute and gorgeously coloured work rivalling that of the illuminated missals of the middle ages. Pictorial painting is also applied to fans, hand-screens, and other articles of household use.

The ordinary form of Japanese painting, and that most universally known, is the *kakemono*, or "hanging painting." It is intended for suspending on the wall of the *toko-no-ma*—the picture recess which is provided in all important

Japanese rooms. The facility with which the *kakemono* can be rolled up and put away makes it a decoration which can be constantly changed, and it is, on this account, customary to collect paintings expressive of the different seasons, and suitable for various occasions. This custom of choosing a painting which in motive or sentiment accords with the time of year, or with some particular celebration, exercises a considerable influence upon the painter's art. The *kakemono* paintings may be considered as the most representative examples of pictorial art, and the rules that control their compositions and technique may be taken as applying to most forms of Japanese paintings. The size of an unmounted picture, for a *kakemono*, varies from one foot to two and a half feet in width, with a height of two and a half to three times the breadth. Much larger pictures are occasionally produced for hanging in temples and very large interiors, and much smaller ones are made for the recesses of the tiny tea-rooms. The proportions, too, are by no means absolute. In some cases the painting will be nearly square, or of a horizontal-oblong form, for which there is a special name *yoko-mono*, meaning "cross-picture." Or, a particular subject may call for an extra long painting, as to be seen in *Kakemono* 38, Plate XII., and *Kakemono* 48, Plate XV. Paintings intended to be hung singly will generally be wider in proportion to their height than those to be hung in pairs and triplets.

Selecting a painting of the ordinary shape, and of medium size, the sheet of paper or silk used will measure about two feet wide and four feet high. Any draughtsman accustomed to straining over a drawing board will readily understand the difficulty of making a free hand drawing of the above proportions, with the material spread upon a horizontal table. Placing the paper on an easel, or in an upright position against the wall, does not lend itself to the Japanese manner of dashing in a painting with the medium of fluid Chinese ink. It is true that there are book illustrations showing ancient painters, both Chinese and Japanese, working in this position; and, undoubtedly, much of the decoration of slides and walls of buildings was executed standing. But, in such cases, a comparatively dry brush would be required, and many of the stronger and more fluid effects, obtainable by liquid brush strokes and washes, would have to be dispensed with. Seated upon the floor, with the paper spread in front, is the most satisfactory position and the one almost invariably used for free-hand Japanese painting. The native artist is able to sit upon his heels, with perfect ease and comfort, and bend his body well over the surface of the paper before him. In such an attitude, he can move his working hand freely from either the elbow or the shoulder, according to the fineness or breadth of the drawing, and reach with facility all but the very uppermost parts of the

picture. For paintings made upon paper, the sheet is merely laid down on the mats, and kept level with weights at each corner, so that the artist can occasionally lightly roll up the lower part, and draw the upper towards him, when putting in the top portions of the painting. When the material is of silk stretched on a frame, a board made for the purpose may be placed over the lower part of the painting, and knelt on in order to reach the upper parts. In using the brush, the wrist is seldom supported, as it is by the European painter, except for very minute work, and this freedom of the hand, working from the elbow or the shoulder, is what gives much of the distinctive character to the Japanese brush-stroke.

Many of the best Japanese paintings are executed on paper. This material was chiefly used in the works of old masters which adorn the slides, walls, and ceilings of buildings, and also for the screen paintings. It is a more permanent material than silk, and presents a better surface for the bolder strokes of the brush. Kyōsai, when he had the choice, preferred paper to silk for his more serious works. A certain luxury, however, is attached to paintings on silk, and it is customary for clients, when ordering a painting, to present the artist with a frame of stretched silk for the purpose. The old Chinese *kake-monos* and many of the Buddhist paintings were, moreover, on this material. There are, too, certain effects in the more elaborate styles of painting which cannot be obtained on paper, but to which silk lends itself,—notably that of *under-painting*, to which there will be occasion to allude later on.

The paper usually employed for paintings is a smooth brownish-white fabric called *Tōshi-gami*. As its name implies, it is a material of Chinese manufacture, but an imitation is made in Japan which is now generally used. It requires lining to give it thickness and stiffness, and this is done with a Japanese paper called *Mino-gami*. This lining, and the coating of the surface with a wash of alum and size, is done by the paper dealers who sell it prepared for the use of painters. There is a superior paper, called *tori-no-ko*, which is thicker, smoother, and of a whiter colour than *Tōshi-gami*. This is much used for scroll paintings and album paintings, being specially suited for fine and delicate work, and for the application of gold. It was also employed on the slides and screens decorated by the painters, but it is considered too good for ordinary use. *Mino-gami*, named after the province of Mino where it is manufactured, is a thinnish, soft, and very absorbent paper. It is sometimes used by artists for sketchy drawings of an impressionist character. To work upon it is something like trying to paint upon blotting paper, and even with a comparatively dry brush and a very light touch the strokes blot and blur. Masters of the style of painting known as the *Bunjin-gwa* in-

variably employ this paper, on account of the accidental effects of blotting and blurring upon which they rely in their eccentric paintings.

In using silk for painting upon, it is important to select a thin material, woven in close and even thread. A light open frame or strainer of wood is made to the size of the intended picture, and has a removable cross piece inserted behind for stiffening. In stretching the silk upon this frame, great care must be taken to keep the web straight and out of winding. It is first damped, and then lightly rolled up, the edges of the frame are carefully gone over with paste, and the silk is rolled down upon it evenly and tolerably loosely. Small crinkles occurring at the edges in pasting down do not matter, they generally disappear in drying, and the borders are, besides, covered with thin pasted strips of paper, to prevent any chance of the silk becoming detached in places. When the silk is dry, the stiffeners at the back of the frame are removed, and the underside of the material is washed with a preparation of alum and size. The stiffeners should then be replaced, otherwise the drying and tightening of the silk causes the frame to warp and twist. After this coating is dry, the process of sizing is generally repeated a second time. The coating should be just sufficient to fill the pores of the silk, and give a certain "bite" to the brush, if it is overdone there is too much frictional resistance and the surface is "heavy" to work upon. The preparation of size and alum is made in the following manner:—A small quantity of gelatine is put in water, boiled over the brazier, and strained; it is then diluted with more hot water, and whilst still over the fire, a pinch or two of powdered alum are added and thoroughly mixed. This mixture is again strained through muslin, and it is ready for use. It is put on the silk, whilst still warm, by means of a broad flat brush, which should be used in long even sweeps.

The Japanese painter uses charcoal for the purpose of roughing out his drawings. Sometimes the charcoal drawing is considerably elaborated, as may be seen in many of Kyōsai's unfinished studies published in this volume, but it is often used in a very limited manner, just to touch in a few leading points, merely as a guide to the painter in composition and proportion. The artist employs several kinds of brushes. They consist of round, pointed, hair-pencils of different sizes, called *fudé*; and of flat brushes, resembling in shape the European paste brush, and called *haké*. The latter vary in width from about half an inch to four or five inches. For very bold ink-paintings, a coarse flattish brush of bristly hair, called *togé*, is often employed, and occasionally a long scratchy brush made of straw and named *wara-fude* is used. The latter is somewhat difficult to manipulate, but, in skilful hands, is capable of some powerful effects. The long stiff bristles can be pressed open or closed with the fingers in working, and made to produce the

strong ragged strokes that are affected in some styles of painting. The *hakés* are principally useful for laying on broad and even washes, but they are also required for certain square and angular forms of touch which their shape renders easy to produce. The rectangular cleavage of rocks, for example, is generally painted in with the *haké*. The hair-pencils vary in size, as well as in quality of hair. For ordinary strong outlining, in a blackish line, a long, pointed and stiff-haired brush of about three eighths of an inch in diameter will be used. A softer and rounder pointed brush will be used for laying on colours. For more delicate paintings, and for the finer parts of bold paintings, smaller brushes are selected. In very minute work, and for the drawing of hair in single line, a very long-pointed brush, called *ke-gaki-fudé* ("hair-drawing-brush"), would be employed. This brush is so fine that it appears to end almost in one single elastic hair. Kyōsai generally used about six or eight different kinds of *fudé*, and about five different sizes of *haké*, in addition to the *togé* and *wara-fude*. For specially colossal work, such as that of the enormous *Daruma*-painting (illustrated Fig. 65) brushes of enormous size have to be specially made, and even such make-shifts as a cloth dipped in ink are sometimes employed.

By careful painters, considerable importance is attached to the quality of the *sumi*, or ink, used. The best black ink comes from China, and is distinguishable by its extreme blackness and fineness, by the absence of grit, and the presence of a minimum quantity of glutinous matter. With inferior ink, it is impossible to obtain some of the most brilliant effects after which the Japanese painter strives. The cake of ink should be rubbed slowly and carefully on a clean smooth ink-stone, the water being added by degrees, until a little pool of the thickest liquid black possible is collected in the hollow of the stone. From this supply dips are taken with the brush into two saucers, and diluted with water, making two degrees of blackness called respectively *chu-sumi* ("medium ink"), and *usu-sumi* ("thin-ink"). The supply in the hollow of the ink-stone is called *kuro-sumi* ("black-ink"). For very deep shiny black, such as is required for finishing touches with a very fine brush, thick ink will be taken direct from the ink-stone, after giving a few extra rubs with the ink-stick.

The use of colour in Japanese painting is technically divided into three degrees, called *usu-saishiki* ("thin colouring"), *chu-saishiki* ("medium colouring"), and *goku-saishiki* ("full colouring"). The lightest manner of colouring is limited to running a little colour into some of the ink washes, and faintly tinting other parts of the picture. Some paintings of this kind hardly give the impression of being coloured at all, the general effect being almost monochrome. For example, bamboos and sparrows may be painted, apparently in black and white.

but closer inspection will show that a little brown colour has been introduced in the feathers of the sparrows. Or, in an ink monochrome painting of a landscape, it will be noticed that a touch of indigo has been added to the light ink of the distant mountains, or some shades of green have been blended with the ink shading of the nearer hills. The *goku-saishiki* is executed with what European water-colourists call *body-colour*. Pigments of a more or less opaque quality are used and mixed with whiting to produce secondary tints, other more transparent pigments being used for glazing over them. Every part of the picture is coloured in an elaborate manner, with the addition of shading, and sometimes with gold and silver ornamentation.

The colour pigments which Kyōsai used were as follows:—

Ai. Indigo. A dark blue pigment, rubbed from the cake or stick.

Rokusho. A powder of emerald-green colour, produced from copper, by a process in which several different depths of the colour are precipitated. The best and brightest, which is at the same time the coarsest and most difficult to use, is called *iwa-rokusho*. A second quality, finer in grain and somewhat paler in hue, is called *ao-ni-ban*. A third quality is called *shiro-ni-ban*; and the palest quality, of a milky emerald green, is called by the abbreviated name of *biaku-roku* (“white *rokusho*”). All these qualities have their special uses in painting. Common verdigris, made by pickling copper, is sometimes used as a substitute, for it is difficult now to obtain the pigments of the purity and intensity employed by the old painters.

Kongo. Blue carbonate of copper, prepared in somewhat the same way as *rokusho*, and producing several qualities called, respectively, *konjō*, *gunjō*, and *biaku-gunjō*. The best *konjō*, seen in the old paintings but difficult now to obtain, is of a deep *lapis-lazuli* blue; the *gunjō* is of a somewhat milkier colour, and the *biaku-gunjō* is of a blue approaching cobalt.

Shiwo. Gamboge, imported from China in lumps.

Odo. Yellow-ochre, used always in powder.

Shido. Red oxide of iron, a powder of “Indian red” colour.

Taisha. Burnt sienna, used in the cake or stick.

Hi. Vermillion powder, the best being imported from China. The vermillion stick, called *shiu-zumi* (“red-ink”), used by calligraphists, and included by Anderson among painters’ colours, was never used by Kyōsai.

Tan. Red oxide of lead. An orange-red powder: the best comes from China.

Shoyenji. A Chinese vegetable dye of colour resembling rose-madder. It is collected in wads of cotton or wool, and to prepare the colour for the painter’s use, a piece of the wad is torn off, placed in a saucer, and soaked in water. This colour is generally referred to by the abbreviated name of

enji. It is a transparent colour, used for glazing over other colours, or for mixing with whiting to form a pale rose tint.

Kiyenji. A powder of a purple brown colour, somewhat resembling the colour called brown-madder, but duller.

Other tints are made by mixing some of the above pigments, and by the addition of a kind of whiting called *gōfun* which is made from calcined shells. *Gōfun* is a perfectly gritless powder of pure white colour, much stronger in effect than any of the whites made for the European water-colourist. It is prepared for the painters use in the following manner. A small quantity, about half an ounce, is put into a stoneware mortar, and worked with the pestle until any caked portions are reduced to flour. A few drops of hot gelatine size are then added, and the flour worked up from stiff paste to a ball of soft dough. In this form, it is taken in the fingers and thrown with force into the mortar several times, with the object of beating it into a thoroughly plastic state. It is then placed at the bottom of the vessel and, after pouring over it a quantity of hot water sufficient to half cover it, is put over the fire. As the water begins to simmer, the ball bursts and spreads. At this stage, it is let cool a little, and is then worked up, with the addition of more water, into a white pulpy putty. This somewhat troublesome process is necessary in order to obtain perfect amalgamation; if shirked, the lime separates from the liquid size, and forms a lumpy sediment unsuitable for use. The *gōfun* should always be freshly made up on each occasion of use, except for one particular process of raised painting applied to wood, when stale and putrified *gōfun* is preferred, on account of its gluey properties. Colours made by mixing pigments with *gōfun* have names distinguished by the addition of the suffix *gu* to the name of the pigment. The principal of these tints are as follows:—

Tan-no-gu. A mixture of *tan* and *gōfun*, producing a pale salmon-pink colour, called also *niku-shiki* (“flesh-colour”). This mixture is used for the flesh tints of children and females. It is also much employed in painting as a priming or ground colour to receive vermilion or gilding.

Taisha-no-gu. A mixture of *taisha* and *gōfun*, making a sort of pale fawn colour. With the addition of a touch of black ink, this colour is made somewhat duller, and used as the *niku-shiki* or flesh tint of males.

Odo no gu. A mixture of *odo* and *gōfun*, producing a creamy yellow colour, called sometimes *kaki-iro* (“persimmon colour”).

Ai-no-gu. A mixture of *ai* and *gōfun*, producing a pale blue called also *asagi*.

Shōyenji-no-gu. A mixture of *shōyenji* and *gōfun*, making a pale rose colour much used in flower painting. It is often called, for shortness, *enji no gu*.

The principal combinations of pigments, with and without the addition of *gōfun*, are the following:—

Ai and *shiwo*, making a transparent green, called in painting *kusa-no-shiru* (“juice of grass”).

Biaku-roku, *shiwo*, and *gōfun*, making a more delicate and opaque green, resembling the leaf tints of early spring.

Ai, *sumi* (black ink), and *gōfun*, producing a slatey grey colour.

Ai and *sumi*, making a dark bluish grey colour.

Shido, *sumi* and *gōfun*, producing a soft opaque brown colour.

Shido, *sumi* and *gōfun*, making a “livid” colour, called *urumi-iro*, used in paintings to give the complexion of sickness and death.

Taisha, *shiwo* and *gōfun*, making a pale yellowish fox-colour called *awase-o*.

Hi, *sumi* and *gōfun*, producing a dull chestnut brown colour. Warm secondary tints, ranging from russet greens to reddish browns, are designated under the general term of *cha-iro* (“tea colours”), in reference to the leaf and not to the blossom of the tea plant. Among these the most common in painting are:—

Odo-cha, (“yellow tea”), made with a mixture of *odo*, *ai*, and *gōfun*.

Biaku-roku cha, made with a mixture of *biaku-roku*, *shiwo*, and *tan*.

The two pigments *taisha* and *ai*, being in the form of cakes, are rubbed with a little water in a saucer, which is afterwards heated over the fire, and worked up by the finger with a little liquid size added. The colourist always works with a charcoal brazier beside him, over which the prepared size is kept hot, and the saucers of mixed colours occasionally placed to prevent them becoming jellied. With the exception of the *shiwo*, or gamboge, and the *shoyenji*, all the other pigments are in the form of powder. The gamboge, being a soluble and gummy substance, is merely placed in a saucer with a little cold water over it and is ready for use. The powder pigments are worked up by the finger tip with a little size while over the fire, a little water being added until a mixture of the proper consistency is obtained. The colourist generally commences by preparing the different pigments he is likely to need, in a number of small cups or saucers, which, in careful work, are covered with a sheet of paper pasted over the edges, having a hole in it to admit the brush. This keeps the colours free from dust or from the accident of other colours being dropped into them.

Gold is employed in several ways in Japanese paintings, both in the form of gold leaf and in that of powder. Powdered gold is called *kin-de*, and of this there are two kinds, one called *iro-yoshi* (“good colour”)—a pure reddish

gold, and the other *tsune-iro* ("common colour")—of brassy hue. The latter is often called *ao-kin*, meaning "green gold." The two are frequently used side by side in painting, to make a sort of gold and silver contrast. Silver powder, also, is employed, but it has the defect of soon oxidising and turning black. The gold powder is mixed with size in a saucer in exactly the same way as other powdered pigments, and in this state it requires constant re-heating every time it is taken up in the brush. Gold powder applied to paintings should always be laid upon a prepared surface of colour, and what is called *kin-nikawa* ("gold size") spread over the colour; it should never be placed directly on to the white paper or silk. The lower colour reinforces the effect of the gold. Silver powder is prepared for painting in a similar way, and is best laid upon a white ground. Both gold and silver powder may, however, sometimes be used direct upon a dark black ground.

Another way in which gold is used, is called *sunago*, which may be translated as "sanding." By this method gold leaf in tiny fragments is sprinkled over parts of the backgrounds of paintings, and is sometimes used in the shape of streaks of cloud or mist obliterating portions of the design. This is one of the conventionalities of Japanese painting, and we shall have occasion to allude to the process of execution later on. Sometimes, as may be seen on the painted scrolls, albums, and mountings of screens, the gold leaf is cut into small squares and oblongs of different sizes, and these are scattered over the surface in an irregular manner. This method of ornamentation, as well as the use of gold leaf continuously for gilding the mounting of pictures, takes us somewhat beyond the province of the pictorial painter, into the craft of the *kyojiya* or paper-hanger.



Fig. 1.



Fig. 2.



Fig. 3.



Fig. 4.



Fig. 5.



Fig. 6.



Fig. 7.



Fig. 8.

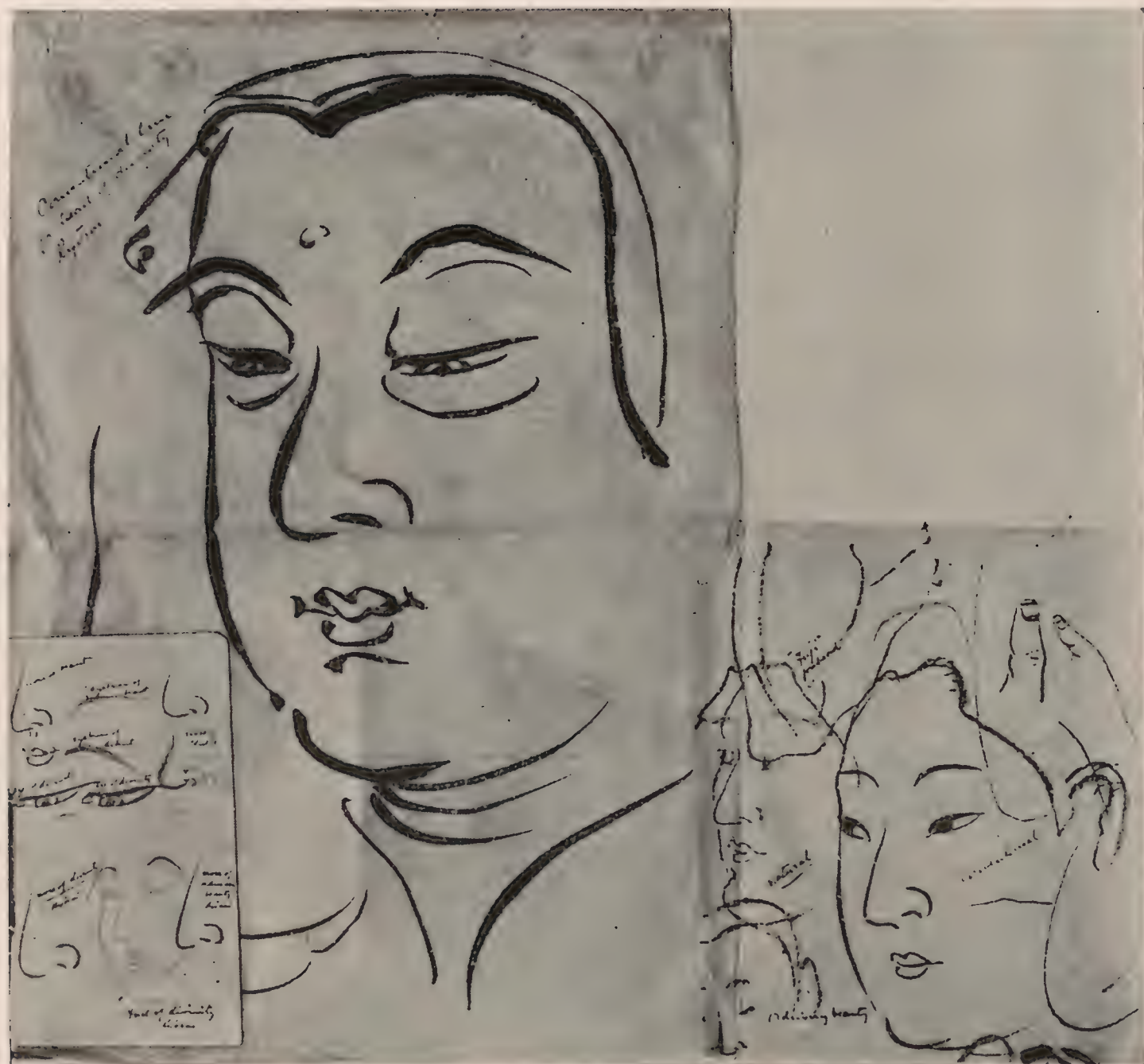


Fig. 9.



Fig. 10.



Fig. 11.



Fig. 12.

PAINTING METHODS.

In all styles of Japanese painting, black ink, of the kind known as Chinese or Indian ink, is the principal medium employed. The term *sumi-ye*, meaning "ink-painting," is specially applied to monochrome pictures executed entirely in lines, shades, and washes of ink, to the exclusion of colour; but even in the highly coloured paintings the ink line plays a leading part, and often attains to the greatest refinement. The facile and dexterous use of the ink brush is, therefore, of chief importance in learning the Japanese manner of painting. The beginner's first exercise is in the drawing of various flexuous lines, by means of a large brush fully charged with ink, in order to gain strength and freedom of touch. He generally possesses some acquaintance with the manner of handling the brush, derived from his previous education in the writing of Chinese ideographs. It is, indeed, sometimes said that Japanese painting is merely another kind of writing, but whereas the writer's accomplishment is confined to transcribing certain stereotyped lines of limited scope, there are no prescribed limits to the extent variety, and quality of the lines required of the painter. The latter need to be at one time broad and powerful, at another, fine and minute; they may be strong or tender, straight, sinuous, or angular, according to the purpose and expression to which they are applied. There are certain peculiarities of touch which are the outcome of a masterly use of the hair-pencil, and expressive of its soft and flexible qualities. A firm and decided impression of the brush-point, as it first meets the surface of the paper, is one indication of the cultivated painter's stroke, and is often alone sufficient to distinguish the work of a master from that of a tyro. Another peculiarity affected, is the broken draggle at the end of a powerful stroke, indicating that the brush has been just sufficiently charged with ink to complete its circuit elegantly. In the angular or reversing stroke, where the brush turns a corner, the accentuated and "springy" touch at the point of deviation is another quality which denotes skill, and gives a vigour to the execution. The lines of drapery drawn by Kyōsai display this peculiarity to perfection. See Fig. 10, page 26.

A common subject for the practice of bold brush-work, is a rough and rapid representation of the *hoshi-no-tama*, or sacred jewel. As drawn, this consists of a circle described with a broad brush in a flowing line, terminating with a twirl at the top, and supposed to indicate the shape of a globular gem having a rounded point above. Kyōsai has introduced a large *hoshi-no-tama*, struck in with the blackest ink, as part of the painting of Kakemono 12, Plate VI. The learner is next introduced to a manner of representing natural objects on paper

by means of a few disconnected but synthetic curved lines. The picture of two horses on the Screen illustrated in Fig. 39, page 50, is a good example of this kind of drawing. It may be observed that whereas some of the brush lines in this drawing express the outline of the leading forms, others express, in flat silhouette, the forms or masses themselves. In connection with this, an important point was made by the master, namely, that the single stroke of the brush can often define masses more strongly and correctly than a surrounding outline, especially in representing shapes of attenuated proportions. Thus, the horses' legs in this drawing, and, to take another example, the crab's claw in Fig. 11, page 26, are more expressively drawn by means of the single wash than by means of outline. If a fine outline be required for the purpose of filling in with colour, it can be obtained with more force and correctness by tracing it round the silhouette which has been first put in with a single stroke. To take again an example from the long pointed leaves of the bamboo, these can be best rendered by a single brush stroke which embraces the whole mass of the leaf at once, and can be made to give at the same time an idea of direction and movement. Were an attempt made to commence with an outline of each leaf, the draughtsman's attention would be mainly directed to the contour which his eye and hand had to follow during the delineation, and he would be very likely to lose something of the general proportion and prevailing tendency of the mass. The outline in painting is, after all, only a conventionality,—a way of defining forms upon a surface and separating them from the background, or from other adjacent forms. In the more realistic developments of European painting, outline serves only as a temporary definition and eventually disappears, being merged into the high lights and shadows which take its place. But in the flatter and more decorative treatments of painting, it is essential that, in some form or other, the outlines should be preserved, because, cast shadows and reflected lights not being permissible, the essential forms in the picture would otherwise lose all definition. It might be interesting to enquire what is the exact value of such conventional outline as a part of the surface covered by the painting. To what space or area does it actually belong; to that of the mass that it formulates, or to that of the background? In Japanese painting the brush lines appear to have, in this respect, two different and separate values. When used for defining general form and detaching it from a background, or from another object behind it, the black outline is generally a part of the form which it represents. This could be shown by filling in the surface around the outline with a similar black colour into which it would be absorbed and lost, the result being to leave the enclosed form visibly diminished in surface and disfigured in shape. On the other hand, outlines used in the minor details of paintings, such as in the folds of drapery and the internal structure of masses,

often take the place of shadows helping to show up the shapes that they define, and in this way belong to the surface of the depressions outside the forms indicated.

The limits imposed by the technique of his art, and the constant practice of defining form by means of line drawn with a soft and flexible brush, have enabled the Japanese painter to express in line even the most intangible and elusive shapes, without the aid of shading or colour. He appears to perceive instinctively the lines required to interpret any form, however indefinable it may seem to others to be. Line is to him a language in which he seeks to express not only the solid and concrete forms of nature, but also the more subtle natural forces. The motions of running water, waves, foam, and spray; and even those of rain, fire, and wind, are translated by him into definite lines. In Fig. 6, page 25, may be seen illustrated various lines employed to represent water in motion, and also a drawing of breakers and foam, being a sketch made by Kyōsai from waves at Enoshima. A foreign artist would hardly attempt to draw such a subject in definite line, without the addition of shading or colour, but supposing that only line-work were permitted, it is difficult to imagine a more truthful representation of waves beating against a rocky shore. In the sketch of a torrent rushing over a cliff in Fig. 2, it is instructive to note the different styles of brush-stroke used for the water and for the rocks.

The skilful painter practices a particular touch for the drawing of rocks, and one which expresses the rugged outlines and stratification of their structure. He has appropriate lines for different kinds of geological formation. By referring to Fig. 1, page 25, it will be seen that some of the rocks are drawn with a square and some with a flowing or draggled line. In bold paintings of rocks which have a square or angular cleavage it is customary to work with the *haké*, using the face and the edge of the brush alternately. This is technically called the *hatchet* or *axe* stroke. Many of these markings may be considered to partake of the character of shadows, but further shading is introduced by means of washes of lighter ink put behind the outlines or markings, and softened off with a wet brush. Hills are generally represented by rounded outlines placed one behind the other, and shaded from behind, as may be seen in Fig. 7. Particular brush-strokes are used for trees of different kinds, which are expressive of their structure and habits of growth. The artist employs also different touches to indicate the foliage, but the forms of the trunk, branches, and twigs, are considered paramount, and the foliage is seldom allowed to obscure or disguise the character of the tree structure. In representing leaves, the painter's work inclines rather to what may be called

the pre-Raphaelite method of treatment, that is, he prefers to define correctly the shape of each individual leaf, although it may entail his adopting a scale out of proportion to that of the branches, rather than resort to generalising into masses of foliage. In the rougher paintings, foliage is often shown in masses with ink of two or more shades, the lines of the twigs between being drawn in afterwards with blacker ink. Even when the leaves are drawn individually, they are grouped into conventional masses expressive of the prevailing forms assumed by the foliage of the particular growth represented. This may be specially noticed in the drawing of the pine tree, whose boughs generally assume a trefoil shaped outline above, and an arched form below. The painter is invariably sensible of the influence which the external elements exert upon tree structure. With lifeless vegetable forms he is no more concerned than with stuffed animals and lay figures. His art is essentially one of selection, and he by preference chooses appearances of growth which convey the idea of force of some kind, whether it be the temporary swaying to wind, or the fixed contortions created by age and exposure. The sketch Fig. 5, illustrates the branches and twigs of a bare tree swept by the wind, and a very fine example of trees and water during tempest may be seen in *Kakemono 6*. Plate IV.

It has elsewhere been mentioned that the painter Kyōsai was an ardent advocate for constant study and sketching from nature. He, nevertheless, always maintained that the drawing made from the living model could not be considered as constituting, in itself, a work of art. He had two different reasons for this opinion which, stated briefly, may appear to amount to a paradox; namely,—that, while the drawing made direct from nature was too natural to be artistic, it was, at the same time, not natural enough to be classed as a work of art. To explain the latter reason first, it must be remembered that the Japanese artist always memorises what he records, much in the same way as the writer memorises the ideographs which he copies. The purpose in copying an ideograph is to commit to memory all the strokes of which it is built up, and to know it sufficiently to repeat it without further reference to the copy. The painter in his studies from the living model often goes further than this. He makes drawings of the form, structure, and colour of natural objects, attempting to remember them for after use, and, in addition, he observes and mentally retains their altered appearance during movement, and in positions which being only momentary he cannot simultaneously register. In his subsequent paintings he endeavours to combine natural movement with correctness of form, a combination which can hardly be obtained in the most careful sketch made direct from nature. For this reason the study from nature is said to lack the life and naturalness which a work of art should possess. The contrary objection,



Fig. 13.



Fig. 14.



Fig. 15.



Fig. 17.



Fig. 18.



Fig. 16.



Fig. 19.

that the sketch from nature is too natural to be artistic, is based upon the theory that the execution of a painting must always be controlled by conventionalities of treatment and selection. The rules of composition and balance which require to be observed in designing a picture for a given space impose certain limits. There exist also the limits and conditions prescribed by the technique employed, and by the character or style of the painting. In addition to this, there are other established conventions in line-painting followed by the Japanese artist which it is not so easy to account for, but which command respect as being a part of his fixed creed. Among these one of the most striking is the much criticised method of delineating the human countenance, and particularly female faces.

There are many types of face represented by the numerous portrayers of feminine beauty. The types of Ōkio, Matahei, Miyagawa Choshun, Harunobu, Sukenobu, Shunsho, Yeishi, Utamaro, Hokusai, Gekkō, and others, are all somewhat different. But each painter keeps to his own type so closely that the authorship of their paintings of females may be at once known by the faces depicted. It is true that the same may be said of the female faces painted by some of the old Italian masters, which in their case is partly explained by the fact of each painter copying from his favourite living models. If we accept the general verdict of Europeans, the types of female countenance represented by the Japanese painter are all alike devoid of anything approaching to what is called "facial expression". There are, however, demurrers from this verdict even among serious and sympathetic art critics like the late Edmond de Goncourt and others to whom these impressionist delineations have powerfully appealed. But it must be conceded that, whether they lack expression or not, these representations of female beauty are all subject to the same abbreviated method of drawing. It is this abbreviation that seems to be the real cause of what is condemned as inanity and lack of expression. The reason for this simplification lies possibly in the fact that line forms the predominant means of portraying form in Japanese painting. Shading and colour are both introduced more or less in pictures, but all shapes are primarily presented in permanent outline.

If we consider in what, apart from colour, the subtle beauties of facial expression consist, we may say that it is in dainty undulations and soft shades of modelling, which the sculptor's art can admirably convey, but which are beyond the scope of lineal representation. Line can indicate a beautiful contour, or the boundary of a strong depression, but it fails to represent, without accentuating and vulgarising, a delicate modulation of surface. The attempt to multiply the lines in the drawing of a face conflicts with the desired impression

of adolescence and beauty, and it is, therefore, the object of the Japanese painter, in representing female loveliness, to reduce the facial lines to the minimum of those which are absolutely essential. A confirmation of this lies in the fact that in representing the features of middle-aged men, and of all old people, male or female, the artist absolutely revels in lines, and in lines, too, which convey an amount of expression almost dramatic.

In Fig. 9, page 26, will be seen a small reproduction of a line sketch made by Kyōsai of a Japanese woman's face copied from the life. The eyes are shown with projecting eyelids, the cheek-bone and chin slightly protrude, and the mouth, nose, nostrils and eyebrows are outlined very much as a European artist would have drawn them. Beside this sketch the master has indicated the manner in which such a face ought to be represented in a painting. The outline of the face is reduced to a continuous oval with very slight variation in the contour for the brow and the chin, the mouth is very small, the eyes are almond-shaped with scarcely any visible eyelids or eyelashes, and the eyebrows are delicately penciled single lines of an arched form. This approaches the ideal of a beautiful female face as represented in all Japanese paintings. Other points observed in such drawings are that the nose is invariably shown in profile, the bridge straight or very slightly curved, with a rounded point and small nostril; the chin round, but with very little protrusion; a single crease to the throat just under the chin; and the forehead slightly receding, with the edge of the hair forming over it a curved conical form, supposed to resemble the outline of Mount Fuji. Whilst such delineations are invariably adopted in paintings of youthful Japanese ladies, Chinese beauties are represented by the same painters in a somewhat different manner. The latter are given a longer and less oval face, and a high broad forehead widening towards the top; see Kakemono 1, Plate II. There is, again, another conventional type of features used in the representation of female divinities, which has probably been derived from pictures and images of Indian origin. Kyōsai has sketched this type in Fig. 9, and it may also be seen elaborated in the painting of the goddess Kwanon, Kakemono 57, Plate XVIII. Compared with the ordinary female face, the profile of the nose is rounder; the mouth is larger, with fuller lips and with a depression beneath the under lip; the eyes are longer and obliquely curved with a droop to the upper lid; lines are added indicating full eyelids or "pockets" round the eyes; the eyebrows are more arched, thicker, and more bushy; the forehead is broader, the cheeks rounder, and the throat marked by several creases or folds. Just as the painter modifies and softens the lines of the countenance, so he, to a certain extent, conventionalises in the drawing of hands and feet. The squareness of the fingers or toes is reduced, their extremities rounded

off, and all the puckers and secondary wrinkles which occur at the folds and knuckles are eliminated. Without losing the proportions or the vitality, the artist reduces the outline to a number of synthetic curves.

In the drawing of figures the painter intentionally exaggerates their action, and gives a dramatic force to the movements. In Fig. 8 may be seen two dancing figures in exaggerated postures. The arms and legs are put into difficult positions, which do not appear unnatural because they are, so to speak, the extension of natural movements, and may be regarded as acrobatic possibilities. Were, however, the limbs shown bent in a wrong direction, or the proportions incorrect, there would immediately be created a sensation of the unnatural and grotesque, instead of a feeling of powerful dramatic action. The expression of violent movement and emotion in figures painted by the Japanese artist is invariably extended to the fingers of the hands, and even to the toes. The power of the hands to assist the action and passion of the figure is perhaps more realised by Japanese masters of painting than by other painters. If we look through all the figure subjects represented in Kyōsai's paintings we find that the hands are never quite expressionless. Occasionally they may be seen folded in contemplation, or gracefully engaged in some quiet occupation, but they are more often agitated in some dramatic expression or passionate convulsion. In every case they accord with the sentiment or occupation of the figure to which they belong, and are never meaningless. Moreover, under no pretence whatever are these accessories slurred or shirked. There are many positions of the body in a figure composition in which one hand at least may very naturally be omitted, as hidden from view by drapery or intervening forms, but the Japanese painter avoids as much as possible such omissions, and introduces both hands, even if, in the case of one, it be merely the tips of the fingers that are shown.

In designing large draped figures for elaborate paintings, Kyōsai's method was to start by "roughing-in" with charcoal an outline of the figure in the nude, in order to obtain the correct proportions and pose. These nude representations, sketched in charcoal, he would often put in afterwards with the brush in light burnt sienna or vermilion; but this was only done when the outline for the final painting was to be transferred to a second sheet of paper or silk. Over this nude outline he would then proceed to draw in black ink the drapery or robes which covered the figure. The parts of the body uncovered by drapery, such as the head, hands, and sometimes the feet, would be drawn in with lighter ink using a finer brush. This custom of outlining all nudities in lighter ink than employed for the lines of the drapery is invariably followed in Japanese paintings. The outline drawing completed in the above manner goes by the name of

shita-ye, meaning "under-drawing". By its aid a clean tracing is made upon thin paper or silk, in which all the lines which have been used as a means of "setting out" are omitted. Sometimes several tracings would be made, introducing alterations and improvements each time. The term "tracing" is apt to be somewhat misleading when applied to such work. A painter's tracing of his own *shita-ye* is seldom an exact repetition, but amounts to a re-drawing of essential parts in clearer and more vigorous lines, and with a fresh spontaneity, following the "under-drawing" as a general guide only. For this reason it is sometimes easy to distinguish a spurious work which has been produced by a copyist from the *shita-ye* of a powerful painter. The copy is generally a feeble but close imitation line for line of the original work. Should the skilful painter employ his own *shita-ye* for executing several paintings of the same subject and in the same composition, he would certainly make some deviations in the different repetitions. It may confidently be said that Kyōsai rarely made direct use of his *shita-ye* a second time. Although he repeated some of his favourite compositions, he preferred each time to vary his execution in matters of detail.

In exemplification of the methods above described may be seen, in Fig. 16, page 32, the commencement of a drawing of a robed Chinese lady, in which the nude figure in charcoal is sketched under the drapery. Several finished outlines made for paintings to be afterwards coloured are also illustrated. The *shita-ye* for the painting of the *Shōki*, or demon-queller, with two demons, Kakemono 22, Plate VII, is reproduced in Fig. 33. There are two exquisite line drawings of subjects from Japanese mythology shown in Figs. 21 and 22. One of these represents the goddess Suzume dancing before the cave of the Sun-goddess, and the other the male deity Tajikara hurling away the rocky tablet that has closed the cave, and revealing the hidden goddess. These two outlines are excellent examples of the strength and directness of line combined with refinement of treatment displayed in careful drawings by Kyōsai which were intended to be finished in colour. They also exhibit to a remarkable degree the dramatic power which is revealed in his original compositions. Each picture is full of the action of the scene represented. In the one, the dancing deity and musicians are all vigorously engaged in attempting to allure from her hiding place the offended goddess who has concealed the light of her countenance and thrown the world into darkness. In the other, the Sun-goddess whom Kyōsai has depicted as a young and pious maiden, stands revealed, and the startling effect of the brightness of the vision is shown upon two of the other figures, while at the same time the god Tajikara is in the act of casting away the tablet, and the crowing cock perched on the rock above is hailing the return of daylight. As illustrative of technique it is interesting to note the varied character of brush-lines used respectively for the outlines of the rocks



Fig. 20.



Fig. 21.



Fig. 22.

and tree, for the drapery of the figures, and for the heads, hands, feet and other unclothed portions. The flowing locks and beards are drawn in supple sweeping lines no thicker than a single hair; the features, hands, and feet, with pale ink in a soft fluent stroke; the rich folds of the drapery with strong black incisive line, expressing in some parts the starchy character of stiff clothing, and in others the wavy nature of soft and fluttering apparel; and the rocky background with a thicker square line as of a dryer and "dragged" brush. Here is a range and variety of pure outline which has seldom been surpassed in any work even of the engraver. The study reproduced in Fig. 20, on page 37 is that of an actor, and is drawn with quite another quality of line. It was commenced for a very large painting of the "poster" kind, and the lines are all nearly equally thick and strong; but it will be observed that the ink used for the drapery is a shade darker than that used for the features. This study also serves to illustrate the manner of colouring black drapery, by filling in between the black lines of the folds previously drawn with a still deeper black, by which means the lines appear light upon a black ground.

There are many different ways of representing hair in Japanese paintings of figures and animals. The roughest way practised, in very rapid paintings, is by means of a broad flat brush dipped in light ink, with the hairs spread, so that the broad washes put on terminate in streaky edges. A certain amount of gradation can be given to such washes by dipping one corner of the brush into blacker ink, after filling it first with lighter. It requires considerable practice to judge the amount of liquid to be taken up in the brush to produce the effect of hair to perfection. The brush should be just wet enough to make a wash or stroke which terminates dryly. The rough paintings of monkeys by Sōsen were made in this manner and Kakemono 33, Plate XX, is an example of such work executed by Kyōsai. Short coarse hair, like that of a man's short beard, is often drawn with a large round brush of stiff hair, spread at the ends and with the tip only dipped in dryish ink, so that the brush hairs make separate lines. In this method, care is required to give each stroke a radial tendency and prevent the lines crossing confusedly. One series of lines made in this manner is again worked over with coarser strokes, and then the whole is washed over with a shade of light ink softened off at the edge. This process may be repeated several times to give depth to the growth represented. The beard and hairy chest of the *Daruma*, Fig. 79, were treated on this manner. In the most finished style of painting, hair is drawn with a very long and fine pointed brush made specially for the purpose and called *kegaki-fude*. It is this manner of drawing hair that gives rise to the remark heard sometimes applied to Chinese and Japanese paintings of tigers that "every hair is represented." This com-

ment is, of course, incorrect, but it is true that a number of hair lines are drawn upon the surface which individually are no thicker than a real hair. There are different arrangements of hair strokes for different kinds of hair and fur. Some are drawn as radiating from a common centre, whilst some are made to curve and cross, hair over hair. The secret of the execution is that it always follows a system of growth based upon a close observation of nature, and is never haphazard. Such fine line-work is several times repeated with light washes of ink in between, until the proper effect of texture and depth is obtained. In painting upon silk, owing to its semi-transparent character, a fuller effect of depth and softness of texture can be gained by first painting the hair strongly on the under surface, and then continuing the process just described on the front. This was done by some of the old masters, and Kyōsai has followed the method in the painting of monkeys, in Kakemono 49, Plate XVI, and Screen 10, Plate XXVII. A fine example of hair-painting may be seen in that of a Tiger, Kakemono 32, Plate X, described in detail further on. The method of representing the black tresses of women, again, somewhat differs, requiring very long sweeping lines drawn in very black ink, and, in the case of coiled hair, curved parallel lines following the contours of the hair coils. Such line-work is first lightly put in and then washed over with a shade of ink, the lining is again repeated, followed by more washes, and finally it is lined in with the blackest ink. Skill is particularly needed at the borders, where the single hairs appear detached against the flesh. Examples of such painting may be seen in Plate I, and in Screen 1, Plate XXI. White fur or hair, and the down and feathers of white birds, will be drawn in a somewhat similar manner, with brushes dipped in liquid *gōfun* instead of ink, but it is difficult to obtain the same delicacy with this thick pigment that can be obtained with ink. In paintings on silk the white fur is first "roughed-in" on the under-side as described for ink painting. Examples of the representation of white fur and feathers may be seen in the painting of a White Eagle Kakemono 49, Plate XVI, and those of a white owl and white monkeys, Screens 10 & 11, Plates XXVII & XXVIII. In one of the panels of the same pair of screens are three rabbits, the fur being painted partly in ink and partly in *gōfun*.

A great deal has been said about the absence of *chiaroscuro*, or light and shade, in Japanese painting. The tendency is always to compare Oriental paintings with the *modern* developments of European pictorial art. Critics unfamiliar with the methods of mediæval painting as practised before the art became highly naturalistic and illusive in treatment, seem to imagine that the expressions "decorative", "conventional", "flat treatment", and so forth, are invented merely to excuse deficiencies in Oriental art. It is impossible to imagine that either the

fresco painters of the middle ages in Europe, or the artists of China and Japan, who took nature as a model for form and colour, failed to observe a cast shadow or a high reflected light in the natural objects around them, or that, seeing such effects produced by sunlight, they were totally unable to represent them in their paintings if they so desired. To them such realistic representation was considered destructive of the primary object of their art, which was to adorn a surface without destroying the idea of a surface and converting it into an illusion of space. Deceptive relief of objects depicted, and the conversion of intermediate surface into voids, was what they purposely refrained from.

Though the Japanese painter omits definite cast shadows in his paintings, he has always introduced certain substitutes for light and shade. There is a kind of *chiaroscuro*, or blending of light and dark, in the management of both the lines and the washes of ink employed in various grades. The most perfect *sumi-ye*, or ink paintings, in their distribution of blacks and white, produce an effect of combined brilliancy and gloom, which to a great extent takes the place of the variety of tone observable in nature. Fine examples of what may be called the abstract *chiaroscuro* of ink washes may be noted in the painting of a falcon in front of a waterfall and rocks in Kakemono 48, Plate XV, in that of crows in Kakemono 51, Plate XII, and in the landscape painting, Kakemono 30, Plate VIII. The range of light and dark in these paintings is as great as if definite shades, shadows and reflected lights had been introduced. Line alone in Japanese painting is also capable of producing contrasts which compensate to some extent for the absence of definite shadow. This may be observed in Kakemono 12, Plate VI, and Kakemono 47, Plate XVIII, also in the left hand painting of Screens 10 & 11, Plate XXVIII. Shading, giving a certain amount of solidity to form, and a limited amount of depth and distance to background, is, moreover, constantly employed, though it always stops short of the most illusive effects produced by cast shadows and reflected lights. A restrained modelling of surface is sometimes obtained with a single brush stroke, by filling the *haké* first with light ink and then dipping one corner in blacker ink, so that the wash made with it produces a gradated tone. The drawing of the bamboo stem in Kakemono 38, Plate XII, and in other similar paintings illustrated, is done in this manner, and gives a cylindrical appearance to the form. Other soft gradations or shades are obtained by dark touches made over lighter ones, the paper or silk being wetted. In the more finished paintings very elaborate methods of shading are carried out, using two brushes, one dipped in ink and the other in water, the wash laid on with the former being softened off with the latter. The painter holds the two brushes between different fingers of the right hand and deftly shifts them, working with each alternately. An example of laborious shading in

black and white is illustrated in the Dragon painting, Gaku 3, Plate XXX. The same kind of elaborate shading by means of colour tints is introduced in the *goku-saishiki* style of coloured paintings, see Kakemonos 60, Plate XIX. In the faces of the figures of this painting may be particularly observed the great importance which outline retains, notwithstanding the surrounding shading. It takes the place of the deeper shadows of more realistic painting, in the definition of form. A certain severity and hardness is the result, in spite of the employment of pale outlines, and this seems partly to explain the omission of all lines which can be dispensed with in the minor details of female faces as previously mentioned.

Different methods of colouring in Japanese painting have already been alluded to in enumerating the pigments employed. *Kyōsai*, in his book the *Gwa-den*, mentions that there is a manner of colouring called *nuritsuke-saishiki*, or "colour daubing" which was employed by some of the old painters, a method whereby the colour is spread all over a surface to be decorated with one tint, the lines of the drapery and other details being added afterwards over the colour. This manner of working, he says, is easy and in a few instances skilfully carried out, but the painting loses thereby force and brilliancy. The preferable method, and the one that *Kyōsai* himself always employed, is to complete first the drawing of all lines of definition, such as the folds of drapery, and the ornament on a robe, and to fill in the first washes of colour between the lines, leaving them clean and sharp. Each colour is in this way laid direct upon the white paper, and not one colour over another, unless it be on a ground specially prepared for receiving and for reinforcing the upper colour. This method can be best explained in describing the execution of particular paintings.



Fig. 23.



Fig. 24.



Fig. 25.



Fig. 26.



Fig. 27.



Fig. 28.



Fig. 32.

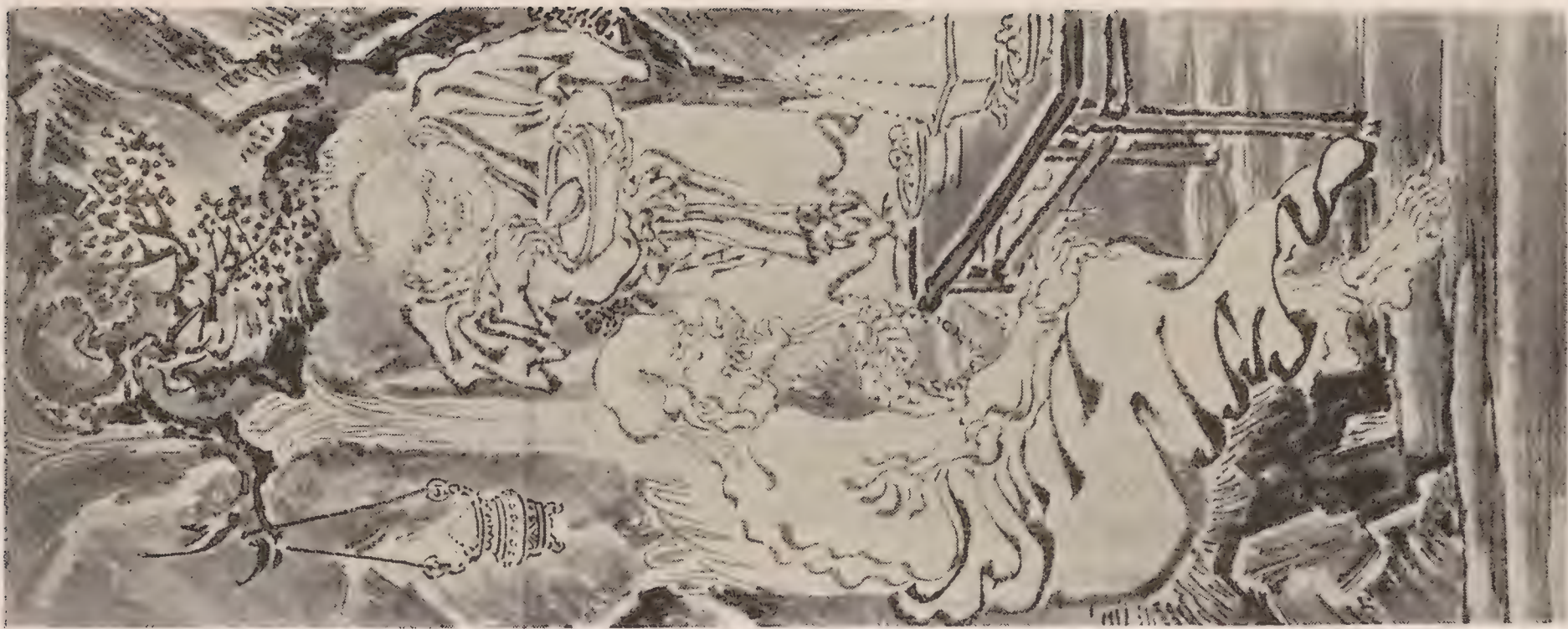


Fig. 31.

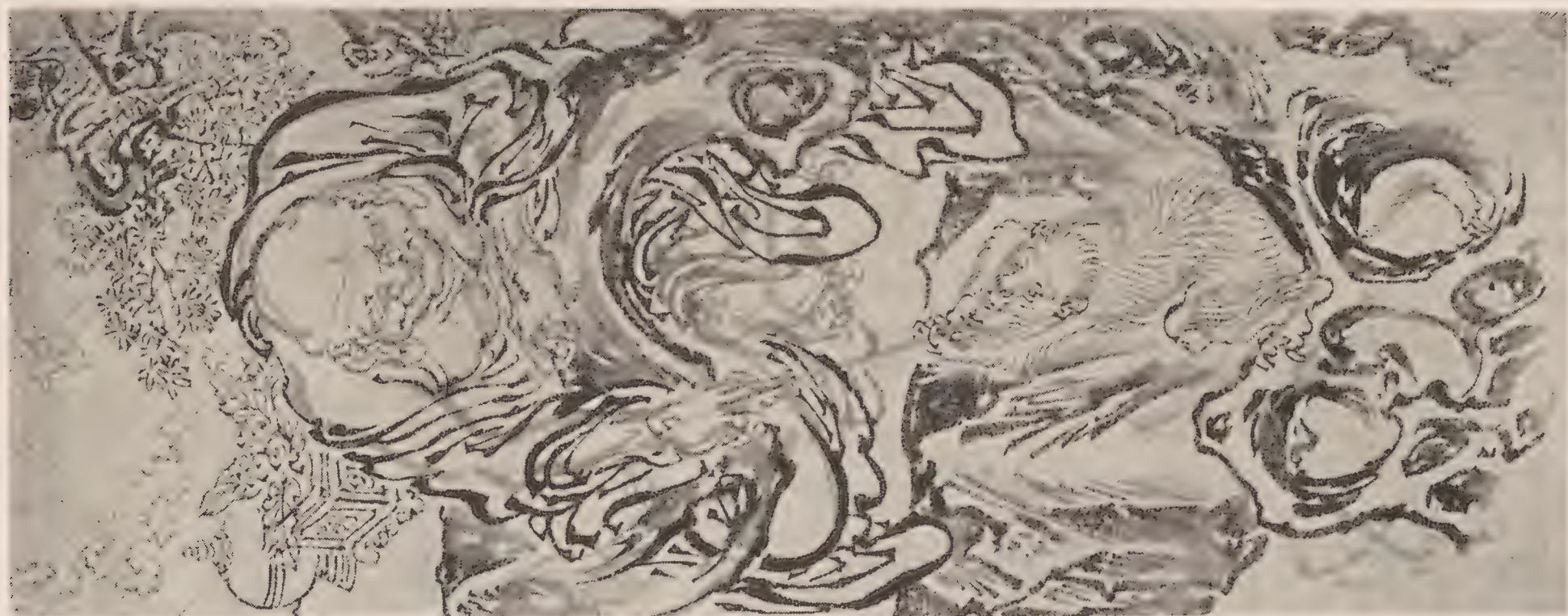


Fig. 30.



Fig. 29.

EXAMPLES OF TECHNIQUE.

A large number of the paintings illustrated in this collection were executed by Kyōsai with the primary object of showing to the writer his manner of working in different styles of pictorial art. Copious notes were taken down at the time, some of which have been embodied in the preceding pages dealing with painting materials and methods. Though entailing some repetition, and tedious, perhaps, to the general reader, it is thought that a faithful record of the painter's technique as applied step by step to particular paintings cannot fail to be instructive to those interested in the minor details of Japanese art. A few paintings representative of different methods of treatment have, therefore, been selected, and a detailed account attempted of the exact processes by which they were produced. It has been impossible to find short English equivalents for many of the technical terms employed in such descriptions. Japanese expressions which occur for the first time in the following pages will be translated or explained, but the reader is referred to the previous chapters for the meaning of other vernacular terms which have already been introduced.

PAINTING OF CARP, SWIMMING. KAKEMONO 39, PLATE XIII.

This picture would be classed as a *sumi-ye*, or monochrome ink painting, although it contains a few washes of gold. The main object of the painter was to show this fish, the carp, in a number of different positions, as seen swimming in a lake or river. Commencing on a sheet of paper about three feet by five feet six inches in size, the nine large fish were first sketched in with charcoal, and the lines indicating the movement of the surface current of the water were marked across the three fishes represented at the top. The structural drawing of each carp was then separately worked out with bold ink line, close attention being given to the outlining of the heads, with every anatomical detail. One of the fish was shown as viewed immediately from the front, with its mouth open, and requiring considerable fore-shortening in drawing. The marking of the scales on the bodies was planned in a minute and scientific manner by means of a central axial line drawn along the back or the flank of each fish, following the curving of the bodies, upon which thirty six equal divisions were marked. These divisions gave the points of intersection for a crossing network of curved lines drawn round the bodies, defining the spaces to be occupied by each semi-circular scale. These preliminary drawings are reproduced in Figs. 13, 14, and

15, page 31. One diagram shows only the network of divisional lines; another exhibits them as afterwards filled in with the rounded scales; and a third gives the effect of the same plotting applied to the drawing of a fish very much fore-shortened. It may be here mentioned that no reference to notes or previous studies of any kind was made by the painter in preparing these detailed outlines: he had entirely mastered his subject with every anatomical detail, and from every imaginable point of view. The rough general outlines being completed, they were traced on to the large strainer of stretched silk, which had been prepared for the final painting. The tracings were clear, improved, and direct outlines of all essential forms. The constructive lines, which had been used only as an aid to correct plotting, were, of course, omitted, and each scale in its allotted place was carefully shaped with a fine firm brush. The details of the heads and features were traced in rather pale ink with a delicate line, and the outlines of the tails and fins were drawn in the daintiest possible trembling line, to give them a tissue-like character. The lines indicating the movement of the surface water produced by the three uppermost carp were struck in with light ink, and, in tracing the outlines of these fish, certain parts were omitted which were to be crossed by the high lights of the ripples of the current. This will be better understood by reference to Fig. 11, page 26. The silk immediately surrounding the outlines of the fish, and for some distance beyond, was then wetted with a broad *haké* filled with water, and, using a similar brush, a very light wash of ink was laid on and shaded off into the wet surface. Care was taken that none of these washes intruded upon the high lights to be left for the eddies on the surface of the stream. These pale washes, darker immediately around the fish, and graduated off to nothing, were just sufficient to detach the forms and give them a solid appearance.

The forms of the carp were then several times shaded with washes of light ink, two medium-sized round brushes being used, one for the light ink, and one for softening and shading off with water. This kind of shading, intended to give tone and roundness to objects, is called *so-guma*, which may be translated as "general shading." If much depth of tone is required, it should always be obtained by repeated light washes, and should never be attempted with one dark wash. The general shading having dried, each scale of the fish was next separately shaded with two small brushes. To avoid continual repetition, it may here be stated that whenever the joint employment of two brushes is mentioned it implies that the second brush is used with plain water for softening off the tint laid on with the first. In shading the scales, a touch of liquid ink was placed at the centre of each, and shaded off to the edge. Darker ink was used where the general shading below was dark, and lighter over the light portions. Over

this detailed shading a light general shading of the bodies was repeated, to soften any hardness produced by the detailed shading. The tails and fins of the fish were then shaded with two brushes, in streaks, repeated several times in very pale ink, also the gills, mouths, and feelers, were carefully modelled with the palest possible washes. After this, the dark radial lines to the gills and fins were pencilled in with a very fine brush, the end of each line being softened off with another wet brush. The water of the lake or river represented was next shaded in different ways, according as the carp were shown on or below the surface. In places where the fish were seen as entirely below the surface, the silk was thoroughly wetted over fish and all, taking care that the wet did not accumulate in pools, and streaky washes of medium black ink were laid on with a very broad *haké*. Another similar *haké* charged with water was used to gradate these washes, and shade them into the surrounding wet surface. These streaky washes were disposed in a manner to indicate the movement taking place in the water. One carp was represented in the painting as diving to the bottom, and the streaks of shading were carried round it in a kind of parabolic curve, indicating the back-wash made by its downward motion; whereas, over the pair of fish shown as burrowing in the water-weeds near the bottom the streaky shading was horizontal. The water-shading was made darker over the fish in the lower part of the painting, in order to give the appearance of greater depth and obscurity. The surface current at the top of the picture was next shaded with two *fudé* in streaky washes laid between the fine outlines already drawn in. This shading was repeated several times in very light ink, always shaded off to the same side. The dark wash would be laid touching one outline and softened off as it approached the next outline, on the other side of which a new dark wash would be laid and similarly softened off in the same direction. Such shading produces a sort of fluted appearance, and it may be seen roughly represented in Fig. 11, page 26.

It has to be remembered that objects under water are best seen in the shadows. The portions of the upper fish visible in the current were, therefore, painted in the hollows or shaded parts of the ripples, as shown in Fig. 11. One of the upper fish on the left appears as having just leapt out of the water, and the circular eddy which its jump has created was, in the painting, several times shaded with washes of ink, leaving a bright edge; and this bright edge is made to obliterate that part of the fish which it crosses. The upper surface of the water having been shaded in this conventional manner combined with outlining, the general water-shading below was again repeated several times, always allowing one wash to dry before the silk was again wetted to receive the next. Great care was observed to continue the shading and softening off with water always

in the same direction as before. When thoroughly dry, the silk was again slightly wetted in horizontal streaks over some of the shadows near the bottom, and, with a medium sized brush and rather black ink, the water-weed was put in with strong wavy lines which expressed its floating movement. The wetted silk caused these strokes to blur somewhat and gave to the weeds a soft and not too distinct effect, while the employment of lighter ink for some touches than for others made them appear in different degrees of distance. These water-weeds, it must be noted, were introduced principally over the darker shades in the water, and this shading was again lightly repeated after the weeds had been drawn in, to give them further softness, as of objects seen under water.

In between the carp, a few minnows and a shrimp were then added. These smaller fish, introduced as accessories in the picture, were not outlined in the first place like the larger fish, but were dabbed in by means of small washes of medium ink, modelled and softened, using two small brushes. Whilst these washes defining the general forms of the tiny fish were still wet, they were touched with fine cross lines, dots, and disconnected pieces of outline, in very black ink, with a very fine pointed brush. This method may be seen illustrated in Fig. 11, page 26. After all these additional details were dry, the general shading of the water was once more repeated, and carried over the small fish, to remove any excessive distinctness and appearance of hardness. Finally, the pupils of the carps' eyes were put in with a very fine brush, using the blackest ink taken direct from the ink-stone, and the eyeballs were again outlined with the same black ink. The eye-balls were then shaded with a little gold powder, thickly laid on immediately surrounding the pupils and shaded off towards the outer edge, to give a globular appearance. The same gold powder, used in a more liquid state, was then washed over some of the highest lights on the scales of the nearer fish, thus giving them a somewhat glistening appearance. The painting was then signed and stamped in the left hand bottom corner.

PAINTING OF A TIGER. KAKEMONO 32, PLATE X.

This is also a monochrome ink painting into which a little gold has been introduced. It was started directly upon the silk panel, without previous setting out on paper. The general proportions of the animal were roughed out in charcoal and then, commencing with the head, the outlines of the fleshy part of the nose, of the eyes, and mouth, were drawn with a medium sized brush and blackish ink. The furry forehead, ears, cheeks, and bridge of the nose were then washed in with *chu-sumi* (medium ink), the edges of the washes being softened off in places with a wet brush. No outlines were used to these masses because they would



Fig. 33.



Fig. 34.



Fig. 35.



Fig. 36.



Fig. 37.



Fig. 38.



Two-leaf screen, No. 5.

Fig. 39.

conflict with the representation of hair at the edges. Whilst these washes were still wet, broad wavy lines and dots were put on in *kuro-sumi* (black ink), to represent the markings on the skin, and these spread a little and softened off upon the wet surface. Then the lighter part of the breast and belly received a paler wash of ink (*usu-sumi*), and the stripes were put on in the same manner as before, using this time *chu-sumi*. The shoulder, legs, and tail were washed in like the head with *chu-sumi*, somewhat varied in tone and shaded in parts with a wet brush to give the modelling of the muscles and roundness to the tail and legs, and whilst this shading was still wet the black stripes were added as before in *kuro-sumi*. The general shading of the nose and cheeks was repeated several times to give proper tone and roundness, and other parts of the body received extra washes of shading in places, to soften the hardness of some of the markings and give greater depth of tone to the "colouring." The fleshy snout was shaded in two directions from the central crease, in several light washes. The muzzle and beard still remained white, with the exception of a little shading to the mouth. The white snout was wetted and dots of dark ink put on the wet surface. The eyeballs were shaded a little in a very light ink to give them roundness.

The fur was then put in roughly with a brush of medium size, used with the hairs spread, and with very little liquid ink. In order to do this properly the brush must be held as upright as possible and used rather edge-wise. Those parts of the fur which had received dark general shading had the hair-strokes more thickly repeated, using blacker ink, whilst for the lighter parts of the head and breast there was less hair-shading and lighter ink was used. The feet were then shaded several times, until the required depth of tone was attained, the claws being left white. After this, with a very fine brush and thick ink, the lines defining the eyeballs, nostrils, mouth, and claws were put in strongly, and, using the same brush and ink, the black whiskers on the snout were struck in. Finally, the pupils of the eyes were painted in very deep black, and afterwards surrounded by a border of gold powder shaded off with water over the eye-balls, and a few washes of very thin gold were carried over the muzzle, beard, and lightest parts of the breast.

**PAINTING OF KWANNON ON A DRAGON.
KAKEMONO 57, PLATE XVIII.**

The design of this painting was first worked out on paper, and the *shita-ye* thus made is illustrated in Fig. 19. page 32. From the *shita-ye* an improved tracing was transferred on to the silk. The features, hands, and feet of the goddess were very delicately drawn in light ink. The same pale ink, in a stronger

line, was used for outlining the folds of the white robe and veil of the figure. A darker ink was employed for the drapery of the underneath robe which appears only at the feet of the figure. As a general rule, under-clothing is drawn with paler ink than upper garments, but, in this instance, the treatment was reversed, the upper robe and veil being of a white material, and the lower garment of dark stuff. The dragon's head, neck, claws, and parts of the body and tail, were then drawn in with still blacker ink, and with a larger brush used in strong sharp strokes suited to the scaly, bristly character of the mythical animal represented. After this, round the head and neck of the dragon, ink shading indicating the shadows or hollows of clouds was washed in upon the silk previously wetted for the purpose. This shading was repeated several times, allowing each wash to dry before the next was added, in order to get sufficient depth of shadow. According to Kyōsai's teaching it has to be remembered that, in representing clouds in black and white, the white parts of the paper or silk left uncovered by the shading are the cloud masses, and the dark shaded portions are the spaces or hollows between the clouds, which are of different degrees of depth, and require variety of shading. A violation of this principle by some painters who strove to represent the cloud masses as dark and the spaces between as light, produced, Kyōsai asserted, very absurd effects in painting. The circular nimbus or halo round the head of the Kwannon was then produced without outline by means of an outside wash of light ink struck with a *haké* in a single sweep. Before doing this, the silk at some distance from the intended wash was wetted, so that this ink wash, whilst leaving a sharp definition to the halo itself, softened off on the outside into the wet surface. The face of the goddess was then tinted with thin body-colour, made of *taisha* and *gōfun*, this tint being laid on the underside of the silk. When this was dry Kyōsai used another wash of the same tint on the front. This, he observed, was contrary to the usual practice of the early Kano painters, who put the flesh tint to such lightly coloured paintings only on the underside; but he considered that the double tinting added considerably to the desired effect, and he always employed it in such paintings.

It may be here observed that the flesh tint used was not that mostly employed for the faces of Japanese women and children, but the one generally used for the complexion of males. The painter makes a difference in the colouring, as well as in the outlining, of the features of Buddhist deities, suggesting a foreign, probably an Indian, source. For male deities and hermits of Indian origin still browner and darker flesh tints are used in the Japanese paintings.

After the drying of these flesh tints, which had in this case been carried

right over the outlines, the lines of the head and features were repeated, using this time instead of ink a dull purple grey colour composed of mixed vermilion and ink. This is a usual practice in the outlining of faces in coloured paintings, the black outline, even when in pale black ink, being somewhat too harsh and not partaking sufficiently of the flesh tone. The outline is, however, invariably restored in some way, and never allowed to be permanently lost by the colouring. The countenance and neck of the divinity were then shaded with a pale wash of *shoyenji*, using two brushes, one for the colour, and the other charged with clear water. This shading was executed so as to give a slight modelling to the cheeks, forehead, chin, and neck, and was repeated several times after each wash had dried. The white drapery was then put in, with liquid *gōfun*, laid between the light ink lines of the folds, and in the following manner:—at one side of each fold-line a thick stroke of the liquid white was placed, and graded off with another brush filled with water up to the next fold-line. These washes must always be gradated in the same direction in order to give the proper effect of folds in the drapery. The under-skirt at the bottom, which had been outlined in strong black, and represents a dark robe, was shaded with light ink between the outlines in a similar manner.

It will be understood that much of the order of technique in Japanese painting, as to some extent in all painting, is influenced by the necessity of letting parts of the work dry before they can be re-touched. The dragon was next shaded in rather dark ink in “general washes” repeated several times, each wash being first allowed to dry and successive washes being made more extensive each time. A deeply shaded tone intended to show roundness can be produced by a series of gradated washes laid in either of two ways. One way is to commence with a gradated shade of small area, and increase by degrees the extent covered by the succeeding shades laid over it. This method is generally preferred for shading with ink. The other way is by shading broadly at first, and gradually reducing the extent of the subsequent shades superposed, as if in receding steps. This latter method is more often employed when shading with colours. After the general shading of the main forms of the dragon by means of the former method, the scales on the body of the beast were separately shaded in ink, much in the same manner as described for shading the scales of fish. Also a little shading was added to the claws, and to the extremity of the tail at the top of the picture. Across the halo surrounding the head of the Kwannon, a portion of the dragon’s tail had been faintly outlined. This was intended to be seen beyond the halo, as through a mist or transparency, and it was, therefore, only very lightly shaded with pale ink, just sufficiently to give it a little solidity of appearance. The surface of the halo was then washed

over with thin gold powder shaded off with water in parts and carried a little over the portion of the dragon's tail coming within its area. The hands and feet of the divinity were coloured with the same flesh tint as used for the face, leaving the nails white, and, afterwards, delicately re-outlined with a mixture of vermilion and ink.

The black hair was washed first with an opaque grey, made of ink mixed with *gōfun*, and over this received several washes of dark ink, using two brushes and softening off at the edges. When this shading was dry, single hair lines drawn with a fine *kegaki-fudé* were traced over the shading, and a few extremely fine lines representing detached hairs at the borders, and some hairs hanging down on the cheek, were daintily drawn.

The necklace, diadem, and breast-belt of the goddess were carefully drawn in with pale ink, and the parts to receive colour and gilding were coated with thick liquid *gōfun*. When this was dry, the portions to be gilt were again coated with *nikushiki* over the white. The other white parts, which were to represent precious stones, were coloured with bright colours. The colours used were *hi* (vermilion), *gunjo* (bright blue), and *rokusho* (emerald green). The gilding was done with thick gold powder mixed with hot size. Then the whole of the jewelry, including the precious stones and the gold settings, were again outlined in a very fine line of deep black. The rosary which the Kwannon holds in her hands, including both the black beads and the string and tassel at the bottom, was entirely put in with very black ink, using an extremely fine brush. These very deep black touches, in some form or other are generally introduced at or near the conclusion of an ink painting, and they impart a vitality or brilliancy to the whole picture. The eye-balls of the dragon and also the high lights on the horns and talons, were shaded with gold powder. The painter's signature, in gold powder, was then written over the dark cloud on the right hand bottom corner of the painting, with the red seal coming below it on a lighter ground.

PAINTING OF A JAPANESE BEAUTY OF THE 11th CENTURY. SCREEN I. PLATE XXI.

A brief description of the gorgeously coloured paintings on this two-leaf screen is given in the list of the whole collection of paintings further on. The right hand panel of the screen, containing the principal female figure and accessories, (illustrated in colour in the frontispiece), was painted from beginning to end in the presence of the writer and formed a valuable lesson in the *goku-saishiki*, or body-colour styles of painting as practised

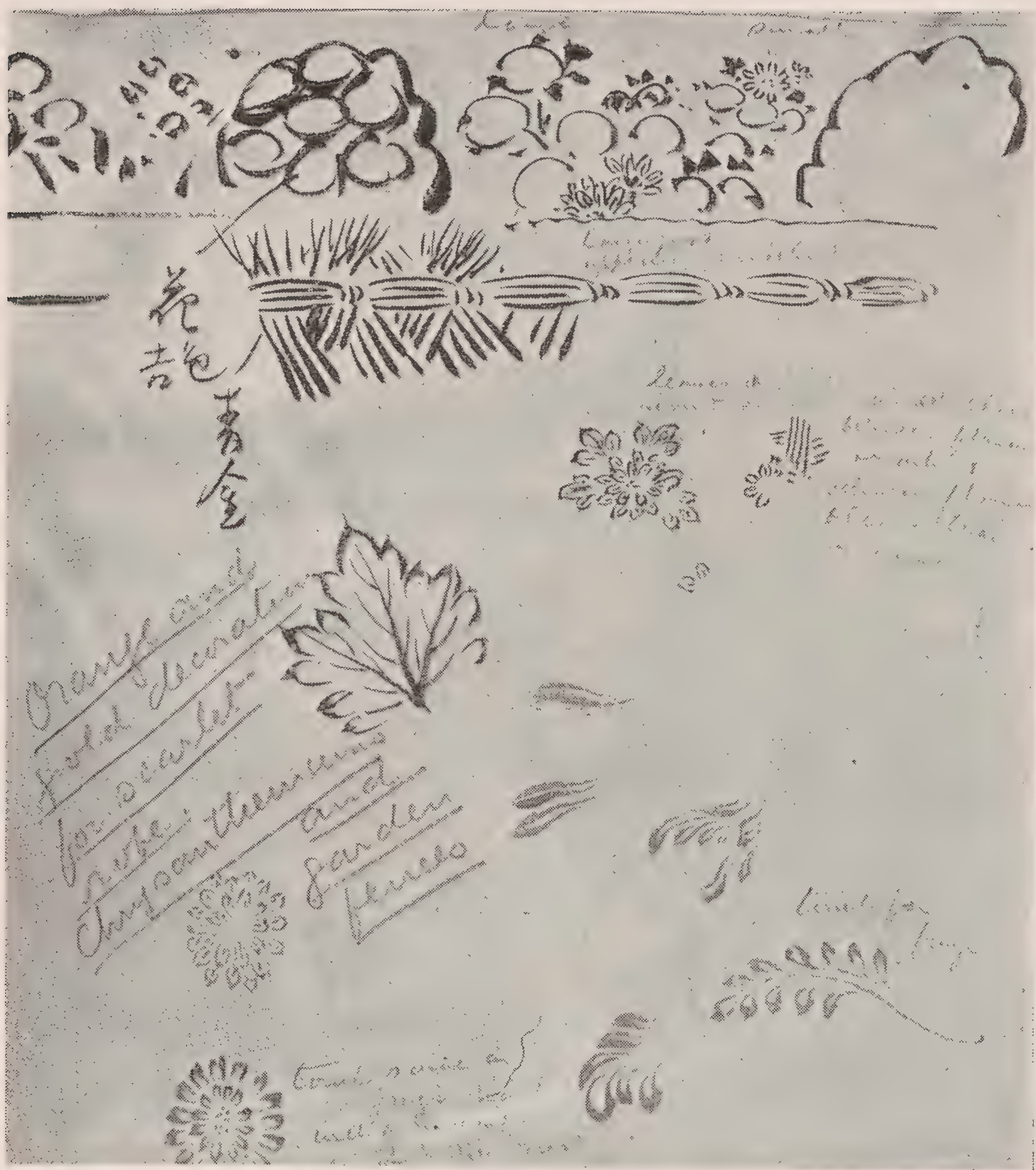


Fig. 40.

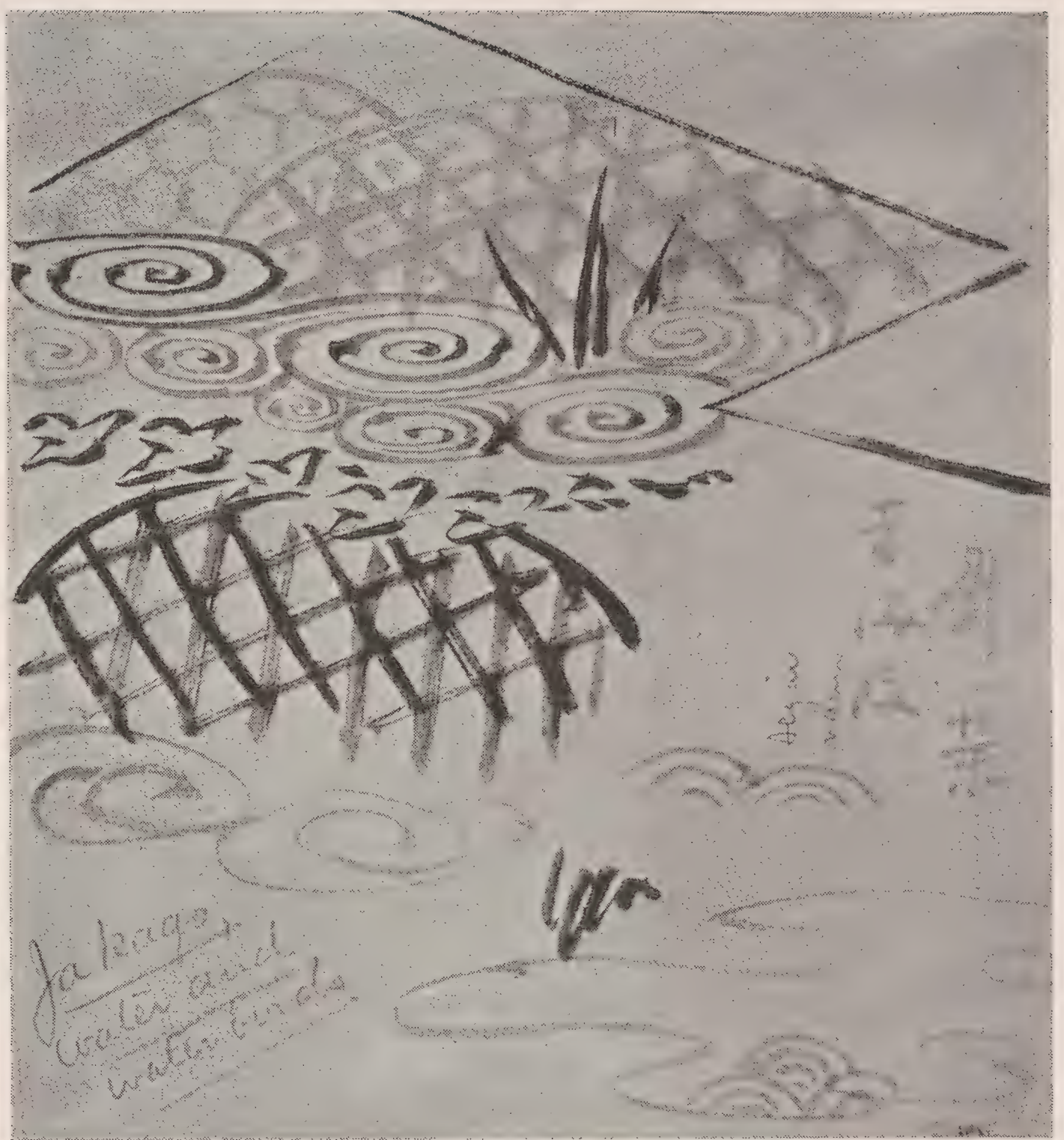


Fig. 41.



Fig. 42.



Fig. 43.

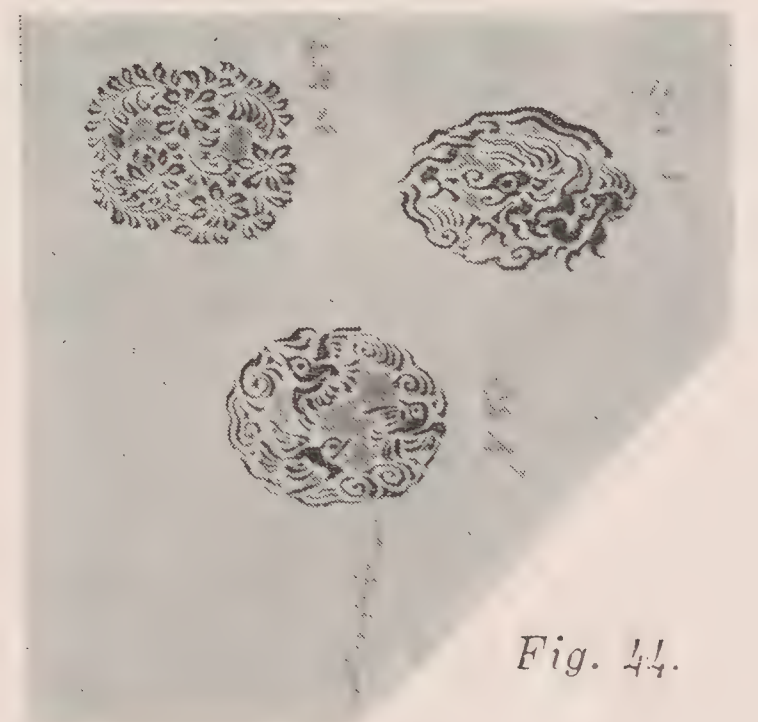


Fig. 44.



Fig. 45.

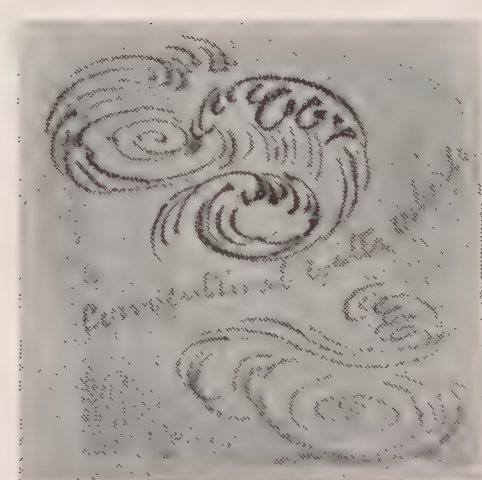


Fig. 46.

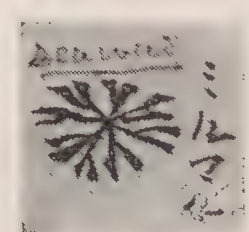


Fig. 47.



Fig. 48.

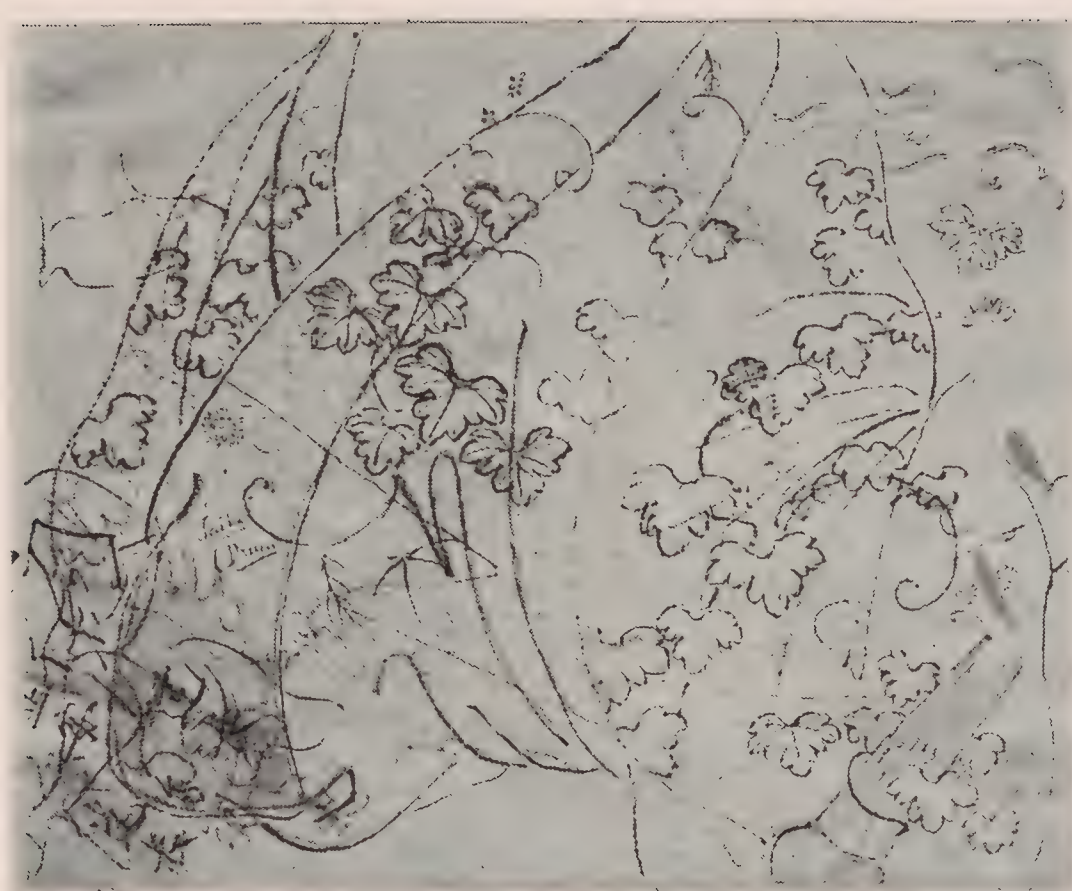


Fig. 49.



Fig. 50.



Fig. 51.

by the Kano and Tosa Schools. The decoration of the painted screen introduced into the picture as a background to the figure belongs rather to the Tosa style.

The figure was carefully drawn and corrected in charcoal, being roughed-out first in the nude. As this painting was executed from start to finish on the same sheet of paper and without transfer, all charcoal under-drawing was afterwards removed; but the character of the preliminary work employed may be judged from Fig. 17, page 32, which shows the *shita-ye* of another figure-painting of the same kind. After completing the charcoal outline, which was reduced by brushing to a very faint impression, the painter commenced the ink outline. The head and features were first outlined in *usu-sumi* (light ink), using a fine brush, and the hair was drawn in sufficiently to show the general form of the coils. The hands and feet were also outlined, and the folds of the under-garments traced with the same pale ink, using rather a bolder stroke. The drapery of the upper robe and sash was then still more boldly outlined with *chu-sumi* (medium ink). All charcoal marks which remained were then thoroughly erased and the colouring was commenced.

The face, hands, and feet were first washed over with *niku-shiki* (flesh tint), composed of *tan-no-gu* with a touch of *taisha*, taking care to lay on this wash evenly and not to let the brush return over ground already covered. This first tint was carried over the outlines and covered the roots of the hair on the brow. The collar of the lower garment was then painted in liquid *gōfun*, between the ink lines of the folds, which were carefully preserved. Next, the zig-zag divisional lines on the upper robe, which mark the junction of the different coloured stuffs, were lightly drawn in pale ink. The drawing of these divisional lines took very little account of the folds of the drapery. The greater part of the material of this garment was intended to be scarlet silk damask, and the other parts were to be of dyed silk in various light colours having faintly traced patterns and devices upon them. The complete robe was to be embroidered with a continuous arabesque of coloured ivy leaves and tendrils, and painted or embroidered with designs of antique musical instruments and utensils, introduced chiefly on the lighter patches of the dress.

The first flesh tint being dry, it was gone over again with the same *niku-shiki*, which was this time softened off with water at the edges so as not to cover the outlines and roots of the hair. The same pigment was then spread over those portions of the robe which were afterwards to be painted scarlet, this tint making a good priming ground for a red colour. A mixture of ink and

gōfun, making a dull opaque grey, was washed over the *obi* or sash, as a ground for the deep black which it was afterwards to receive, but leaving the ink lines of the folds uncovered. The same grey pigment was then used for washing-in the coils of black hair, shading the grey washes with another wet brush to give roundness to the masses. The face was again returned to, and, with a transparent tint made of mixed *shoyenji* and *taisha*, all the features, with the exception of the eyes, were lightly washed over, using one brush filled with the colour and another with water to model and soften the shading. Such glazing tints upon a chalky coloured ground quickly dry in and lose strength. On this account the tinting was repeated over a reduced surface, principally on the cheeks and the chin, to give a little more colour and modelling to these parts. Then the front of the forehead, the bridge of the nose, and the neck, were washed over with very liquid *gōfun*, to give those parts of the face more whiteness and relief. The pupils of the eyes were next dotted in with an opaque purple-ish grey, composed of ink, vermilion, and *gōfun*. The original outlines of the head and features had been rendered faint by the first wash of flesh colour carried over them, and these were now restored in the following manner:—the lips were outlined with a mixture of vermilion and *taisha*, the lines being softened off at the ends with a wet brush. This was repeated with a light tint of pure vermilion, and over this again with *shoyenji*, these red lines being all softened off with a wet brush and partaking more of the character of tiny washes. The *shoyenji* outline shading was carried further to the lower lip in order to give it fuller colour than the upper. A purple brown, made of ink, vermilion and *shoyenji*, was then used for repeating the outlines of the head, the nose, the eyelids, ear, chin, and neck, which was done with a very fine brush. Ink alone, not too black, was used for the darker lines round the eyes and nostril, and to the eye-brows. The white eye-balls were then washed with *gōfun*, softened off with water to give roundness. With a very fine brush, and with the thickest black ink, the outlines and central black dot of the pupils of the eyes were put in; also the edge of the top eye-lid, the eye-lashes, the nostril, and the edge of the upper lip received the finest possible lines of deep black. The same ink, made a little lighter, was used for putting in the hairs of the eye-brows. The masses of hair which had been blocked in with opaque grey were next shaded with washes of *chu-sumi*, using two brushes. This black shading was repeated several times to get sufficient depth and roundness, after which, using somewhat lighter ink and a spread brush, the edge of the hair over the brow was washed in and softened off. Then with a very fine long pointed brush, called *kegaki fude*, taking up the thickest ink from the ink-stone, the single hair lines were drawn over the coils of hair, carefully following the curves of their contours, and keeping the lines perfectly parallel, whilst striking them in with a firm vigorous touch. The same brush,

charged with rather lighter ink, was used for the thin separate hairs and short growth over the forehead, and these were drawn in two directions, as of hair dividing in the centre. Returning to the thickest black ink, obtained from the ink-stone after a few hard rubs with the ink-stick, the hanging tassels of hair at the side of the face were drawn in single parallel lines, some broader than others and giving the appearance of hair clotted with grease. This completed the painting of the head of the figure, which was in this case finished before the other parts of the painting.

The various colour pigments for the garments were next prepared. There were two ways of preparing the *hi*, or vermilion colour, used for the different washes over the scarlet robe. By the first method, the powder was mixed in a tiny cup with a little cool liquid size, adding cold water to thin it. After a minute or two this solution decomposed, a deep crimson-scarlet sediment sinking to the bottom and an orange-red colour floating on the surface. Sometimes this orange-red skim is taken off with the brush and used by the colourist instead of *tan*, for making *niku-shiki* or other colours in which *tan* is commonly employed, the reason being that *tan* (oxide of lead) is not a very permanent colour, and is avoided by some painters on that account. But, well stirred up with the brush, this cold vermilion mixture can be used as a wash, and being more manageable than the thicker colour prepared by the second method, Kyōsai used it for the first red wash over the scarlet part of the robe. The second way of preparing *hi* is to first heat a saucer over the brazier until the tip of the finger can hardly bear the touch, then to pour in a little hot size and add the powdered vermilion whilst still over the fire. When nearly dried up by the heat, the mixture is taken off the fire and a few drops of water gradually added, working it up with the tip of one finger into a thickish liquid. This mixture is of a deeper colour than the cold preparation and forms no precipitate, but it is somewhat more difficult to lay on evenly in painting. It is generally used over a lower wash of vermilion prepared in the first described manner. When washing in the red colour of the robe with the cold mixture of *hi*, the pigment was laid between the black ink lines of the folds and in every case was stopped a little way short of these lines, and shaded up to them with a wet brush. This was in order to prevent hardness, and it also produced a slight feeling of roundness. This kind of shading to a colour-wash is called *kuma-nuri*, meaning "shaded-colouring." When dry, the vermilion shading was gone over with the thick vermilion mixture which had been prepared hot, the colour being now carried right over the black outlines, making them appear fainter. These outlines were afterwards restored, but had they been preserved in the second coating of thick vermilion, as in the first, too much hardness would have been the result. The collar of the under-robe was then coloured

light blue with a pale mixture of *ai* and *gōfun*, called *asagi*, and the light coloured stuffs forming parts of the upper robe were put in with different mixed tints prepared as follows:—First, a mixture of *biaku-roku* and *gōfun*, making a pale chalky green, was put over one portion; then *shoyenji* and *gōfun*, producing a pinkish white, over another; and *taisha*, *shiwo* and *gōfun*, making a pale fawn colour, over a third. Leaving these ground-tints to dry, the sash, which had been laid in with opaque grey, was covered with a coating of the thickest possible black ink, using a small brush. When dry this was repeated, and, in each case, the original outlines of the folds were carefully preserved, the result being that they now appeared as light grey lines on a black ground. The folds of black drapery are always shown in this manner and appear, therefore, as high lights and not as shadows.

Over the black surface of the sash a pattern of medallions had to be made, and the painter prepared the outlines of these first on separate paper, transferring them with chalked transfer paper on to the black ground. These were washed in with different opaque colours. Some of the studies for these patterns are shown in Fig. 44, page 55. In distributing them upon the drapery, some slight account was taken of the folds and creases of the material but no violent interruption of the pattern was observed. Some compromise of this sort is usually made in Japanese painting consistently with the canons of decorative art. The colours used for these conventional patterns were *biaku-gunjo* for some, *biaku-roku* for some, and *taisha* mixed with ink, producing a dull brown, for others; also a few touches of *konjo* and of *gōfun* were introduced. Though bright pigments were employed, they had a dull effect over the black, as of coloured thread woven into black satin. Had a bright colour effect, as of embroidery worked over the black silk, been intended, these patterns would have been left white when laying on the black colour of the ground. Between these coloured medallions the surface of the black sash was then decorated with a square network of fine gold lines taking care in putting them on not to let them quite touch the medallions. The squares of the netting were made to take an elongated diamond shape in the hanging portions of the sash, but in other respects no notice was taken in their distribution of the folds of the drapery. The gold net-work was filled in with three simple recurring patterns in gold.

The upper garment, which represented the style of robe worn at the period, first divided into differently coloured surfaces, was further embellished with an embroidered arabesque of conventionally coloured ivy leaves and tendrils worked all over it, and in addition by devices of antique musical instruments, of bat and ball, shield, and dancing helmet (*torikabu*-



Fig. 52.



Fig. 53.



Fig. 54.



Fig. 55.



Fig. 56.



Fig. 58.



Fig. 57.



Fig. 59.



Fig. 60.



Fig. 61.



Fig. 63.

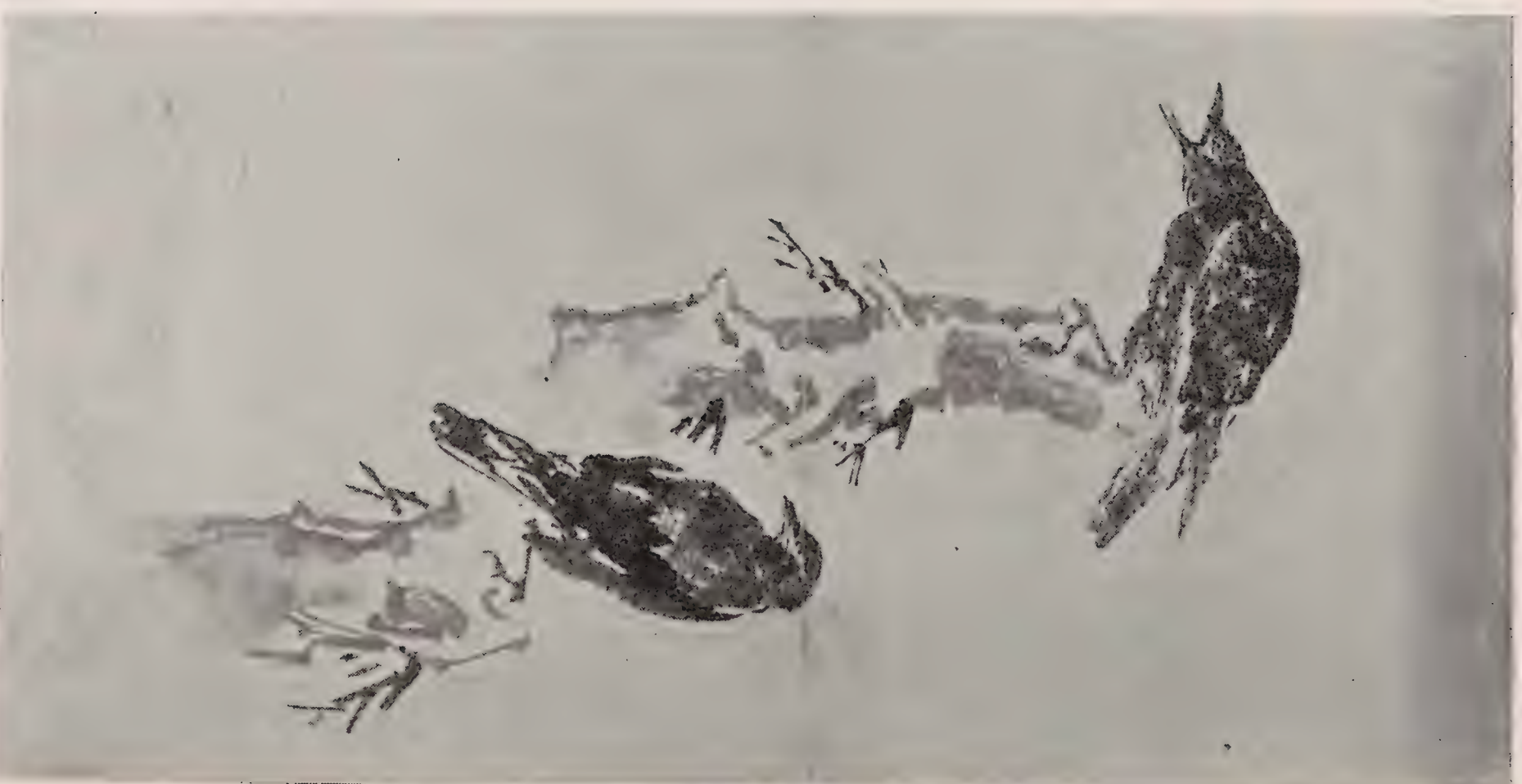


Fig. 64.



Fig. 62.



Fig. 65.



Fig. 67.



Fig. 69.



Fig. 66.



Fig. 68.



to) worked or dyed chiefly upon the lighter coloured parts of the robe. All of this overlaid ornament was designed by the painter upon separate pieces of paper and the outlines transferred on to the painting by means of black or white transfer paper according as the coloured ground to be worked upon was light or dark. The transfer drawings may be seen illustrated in Figs. 49 & 51, page 56. The ivy leaves and stems which came over the scarlet parts of the robe were first put in with various body-colours, commencing with a sharp outline of each leaf in the intended colour and then filling in the surface up to this outline, thereby obtaining sharpness of edge. The colours first used were *ai* with *gōfun*, *biaku-roku*, *shido* with *gofun*, and *biaku-roku-cha* (a mixture of *biaku-roku*, *shiwo* and *tan*). These tints in some instances were final, but in others they formed grounds for brighter colours super-posed; such as *biaku-gunjo* laid over the *ai* and *gōfun*, and *rokusho* over the *biaku-roku*. This "building up" of the brighter colours was necessary as they covered a deep scarlet ground and would lose purity if not laid upon a priming body-colour. Some of the leaf-stems and tendrils were drawn in *biaku-roku-cha* and some in a mixture of *shido* and *gōfun*. After the leaves were coloured, the veins were drawn in a fine gold line. The larger leaves had only the principal veins drawn in gold, the surfaces between being ornamented variously by means of small circles, hollow squares, dots, and net-work regularly put in with thick *gōfun*. This curious kind of enrichment which is called *ka-no-ko* is taken from the antique fabrics, and represents a kind of white stitching or knotting of thread giving softness and richness to the embroidery. The smaller leaves had only veins of gold in increased number. The leaves and stems were then mostly outlined with a fine firm line of gold, but as some of the stronger colours became too striking and hard with a gold outline its place was taken by a fine outline executed in body-colour a few degrees lighter in tone than the tint that it edged. The deep blue leaves, for example, were outlined in pale opaque blue.

The light green portion of the robe over the thigh was next washed with a pale tint of *kusa-no-shiru* made with indigo and gamboge, and the zig-zag ink line connecting it with the red part of the robe was "back-lined" with pale indigo. The pale pink patch on the sleeve was similarly treated with a light wash and "back-lining", using *shoyenji*. "Back-lining" consists in drawing another line in some colour approaching to that of the ground colour, but darker, against the inner side of the ink line. It is one of those small details of technique intended to remove the effect of hardness occasioned by ink outline alone. Also, the glazing of the transparent colours over the flat chalky coloured grounds already laid, which is done with two brushes and gradated towards the edges, reinforces the colour and gives a little roundness to the masses. The outlines of the

musical instruments were at this stage carefully designed on separate paper and transferred with chalk to the coloured grounds of the robe on which they were then outlined in light ink. The drum on the front of the dress was gone over with a wash of *niku-shiki* and the pattern lightly sketched over this in ink. Then the coloured ivy leaves and tendrils covering the lighter parts of the dress were continued in the same manner as had been done over the scarlet portions, the direction of the pattern being somewhat modified over the drapery of the hanging sleeve. Work on the decorated drum was next continued. The circular coloured stripes were first painted in two bands, one of *ai-no-gu* and the other of *biaku-roku*, and afterwards half of the blue band was gone over with *gunjo* and half of the green band with *roku-sho*. This made two shades of blue and two shades of green. The design of dragon and conventional clouds on the border was washed in with *gōfun* and the outer flame-shaped edging, in vermilion. Then *kin-nikawa* (gamboge, burnt-sienna and size) was put over all parts of the decoration which were to receive gold. The black pattern on the drum was then put in with a very fine brush using the blackest ink. The dragon was next coloured in *biaku-roku* and *gōfun*, afterwards touched in parts with *rokusho* and in some places, which were to receive gold lines, touched with *niku-shiki*. The conventional white clouds round the dragon then received what is called *un-gen* or gradated colouring in the following manner:—leaving a narrow white border to each, some were coloured in *ai-no-gu*, others in *shoyenji-no-gu*, and others in *biaku-roku*. These formed the lowest tints of the gradations, and over them, leaving a wide edging of the lower tint, was painted in the same order *gunjo*, *kiyenji*, and *rokusho*. The dragon, which had been coloured as described, was then delicately outlined in black, the features, hair, scales and claws being sharply defined: also black outlines were added to the cloud patterns. The flames on the flank of the dragon were next painted in streaks of vermilion softened off at the ends. The black circular band near the centre of the drum was dotted with *niku-shiki* in a pattern to receive gilding. Gold touches were added to the scales of the dragon and fine gold lines to the red flames; and after this the ornament on the black band received first *kin-nikawa* and then gold.

At this stage the colouring of the wind instrument called *Shō*, on the sleeve of the robe, was commenced. This antique musical instrument consists of a set of small bamboo pipes and a wooden bowl and mouth-piece. The pipes were washed all over with a mixture of *shido*, ink and *gōfun*, and the bowl with ink and *gōfun*. The lines of the pipes were ruled in over the colour, in black ink. The painter does not hesitate to use a ruler for lines that are required to be straight and parallel, but he employs a flexible brush, which he guides by means

of a small rod or brush-stick held beside the brush and running in a grooved ruler. Thus, though the lines are straight, they have not the rigid artificiality of lines ruled with a hard pencil or drawing pen. The ends of the tiny organ pipes and the mouth-piece of the bowl were then touched with *niku-shiki* where they were to receive gilding to represent metal. After this the pipes themselves were shaded over the brown with light ink to give them roundness. The bowl was put in with deep shiny black, to represent black lacquer and when dry a pattern was put on with a very fine brush in two kinds of gold powder, to indicate the *maki-ye* or gold lacquer ornament. The design was one of sea-shells and water-spirals. The shells were blocked in with a wash of red gold and then outlined with the same gold used thicker. The water-spirals were drawn in with pale gold (*ao-kin*). Lastly those parts of the instrument which had received *niku-shiki* were coated with *kin-nikawa* and gilt in red gold.

Reverting to other parts of the painting, the ink lines of the scarlet portion of the robe were next "back-lined" with strong *shoyenji*. The technical name for such lining is *kuri*, or "incising", and it was a method invariably used by Kyōsai for the drapery of paintings in the highly coloured style. The remaining devices of the lyre, shield, bat and ball, on different parts of the skirt, were next coloured; the lyre being a plain wooden instrument was painted much in the same manner as the *shō*, in brown and black, and the shield, bat, and ball, were painted in bright gradated colours and gold, much as described for the drum. After the completion of this ornamentation and the continuation of the ivy-leaf pattern over other parts of the robe, the large border-like portion at the bottom of the skirt was washed in with liquid *gōfun* without covering the black outlines of the folds. When putting in an extensive wash of such thick white and quickly drying paint, with many channels to keep "flowing", evenness is best secured by shading off parts with water and then finishing the contiguous wash by shading off towards it in the same way, thus performing a kind of "splicing" of the washes. The under lining of the skirt, seen at the bottom, was next coloured with a mixture of *shido*, *shiwo* and *gōfun*, having a touch of ink added to make a dullish brown. The border-like portion of the skirt just painted white was then gone over with silver powder leaving a white edge between the silver and the black outlines. This is an invariable custom in covering a white ground with silver or with pale gold. The collar of the under-garment and the small piece showing over the foot were similarly washed in with *ao-kin* leaving a white edge. A design of conventional carp and wave-spirals (called *ara-so*) was next worked over the silver ground of the dress-border in two liquid colours—*biakugunjo*, and *shido* with *gōfun* and ink, used alternately. This ornament almost removed the metallic effect of the silver ground and produced an appearance of a dull silvery grey.

Up to this stage the scarlet portions of the robe had been in plain red colour with the exception of the embroidered ivy leaves and devices which ornamented it. In order to give the material an appearance of silk damask a continuous pattern of large and small chrysanthemums was next worked over these parts with a fine brush using thick *tan* or orange colour over the scarlet. Portions of this design were further enriched with a representation of rustic garden fences, and put in with a fine gold line instead of with *tan*. The resulting effect was of a rich damask silk ornamented in parts with fine gold thread. Sketches of the designs used are illustrated in Fig. 40, page 55. Two portions of the principal robe which had been coloured in a creamy tint were then ornamented with a design of bamboos, put in alternately in brown and white leaving the cream ground visible between. The leaves, arranged to alternate, were some put in with *ai* and some with *ao-kin*. The care with which such ornament is designed and transferred on to the painting may be seen by referring to Figs. 42, 43, page 55. Next in order, the edges and hollows of the brown lining at the bottom of the skirt were shaded with a dark brown made of *shido* and ink, and the outlines of its folds were back-lined with *shoyenji*. It then received a pattern called *miru-maru* ("sea-weed circles") put in with three alternating colours—pale *asagi*, *rokusho*, and *biaku-gunjo*. Just as the scarlet portions of the dress had a faint surface pattern of chrysanthemums so the light coloured patches received faint designs upon their surfaces appearing between the super-posed ivy leaves and other devices. The pale ground on the body of the dress partly occupied by the painted drum, had a design added consisting of water-spirals, river birds, and baskets of ballast. These long baskets containing stones and used in river embankments are called *ja-kago* ("dragon baskets") and are a common motive in Japanese art designs representing water. The design used may be seen in Fig. 41, page 55. It was drawn upon the painting in pale blue, pale brown, and *aokin*, with blue and silver lines for the water, the flight of birds being put in with *gōfun* and a few ink touches. Next, the collar of the under-robe which had been coloured with pale gold was worked over with a pattern in *gōfun* representing the sacred phoenix and flowers. The outer collar, painted pale blue, received a pattern of maple leaves alternately put in with *asagi*, *gōfun*, and gold. The uncovered ground of light pink patch on the sleeve was next decorated in pale liquid *shoyenji*, *ai*, and *aokin*, used alternately, with a design of maple leaves floating in a stream, some partly hidden in the water. This completed the painting of the figure.

The painting of the flowers held in the hand of the figure and the basket of flowers at her side was then commenced. In Fig. 50, page 56, may be observed the elaborated drawing of the wicker-work flower receptacle before its outline was transferred to the painting. The flowers held in the hand are a pink



Fig. 70.



Fig. 71.



Fig. 72.



Fig. 73.



Fig. 74.



Fig. 75.



Fig. 76.

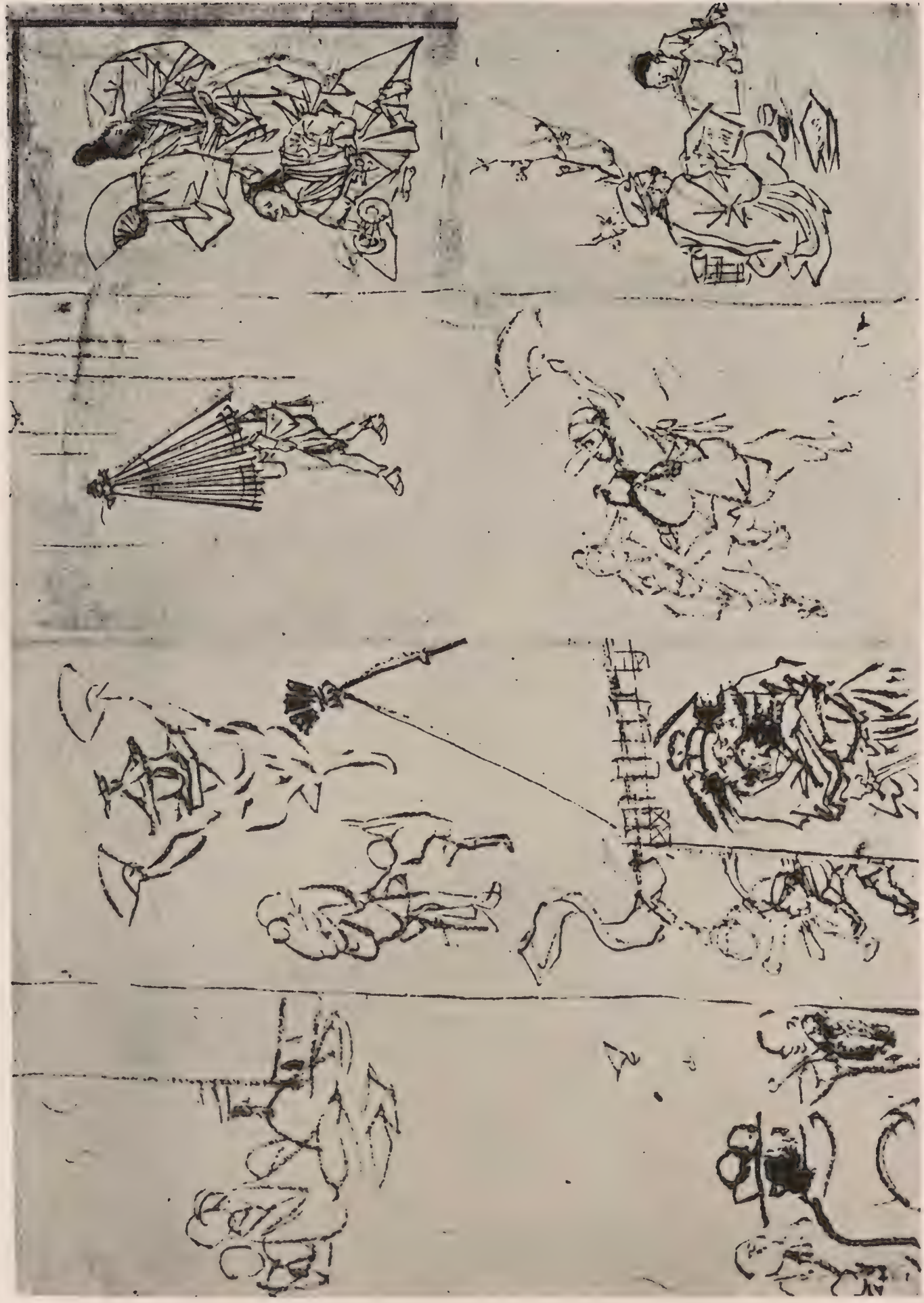


Fig. 77.



Fig. 78.

camellia and branches of pink and of white plum blossoms. The blossoms were first outlined in pale ink and the leaves and stems in darker ink with a stronger line. The camellia leaves were coloured before the blossoms because their delicate tints coming above the leaves there was less chance of accident. The fronts of the leaves were first shaded in halves with a mixture of indigo and gamboge (*kusa-no-shiru*). Starting at the central fibre, or depression of the leaf, a shade of the green was put on and gradated with a wet brush to the edge; and another shade of the same colour was started at the opposite outer edge and shaded off to the central fibre. Similar shading was repeated, but over a reduced surface, making what is called *ungen* shading, or washes in receding steps. *Biaku-roku* mixed with a little gamboge was then put on the backs of the leaves, where shown, in a flat wash, and the same mixture, with a touch of *gōfun* added, was used for colouring the stamens of the buds. Then the fronts of the leaves, previously shaded as described, were covered with a flat wash of *kusa-no-shiru*, and after drying, with a wash of *rokusho ao-ni-ban* shaded off a little towards the points of the leaves. This *rokusho* pigment is very difficult to put on, being a gritty powder that does not properly amalgamate with the liquid size, and it requires to be stroked on with a spread brush. After this the veins of the leaves were drawn on with a dark mixture of indigo and gamboge, and "back-lined" with *biaku-roku*. The camellia blossom was next washed in with *shoyenji-no-gu* carried over outlines and all. When dry it was wetted all over and a light wash of *shoyenji* put on the centre and softened off to the edges. After drying, this wash was repeated, covering less ground and shading off sooner, on the principle of shading in receding layers. The individual petals were then shaded in darker *shoyenji*, leaving always a whitish edge and repeating the shading several times. Afterwards some of the turned up edges of the petals were put in with darker *shoyenji*. The final touches to the flower consisted of fine streaks and dots in quite strong *shoyenji* to indicate the veins and variegated markings, these being also softened at the edges with another wet brush. The technique in painting the plum blossoms, and the flowers in the basket, consisting of peonies, wistaria, and gentian blossoms, was equally elaborate and somewhat similar to that described for the camellia, though different colours were used for the purple and and blue flowers.

The surroundings of the painted figure, which included the post, lintel, floor-boarding, mats, and the folding screen at the back, were next outlined in medium ink using a ruler for all rectilinear work. The white wood-work was first coloured with *tan-no-gu* in two washes, and afterwards shaded a little with a mixture of *taisha* and *shiwo*. The mats were coloured with a wash of *biaku-roku*, requiring very careful management when taken round the flowers already painted.

Then the landscape and figures represented on the folding screen in the background were outlined—a very elaborate piece of drawing executed by Kyōsai in the most direct manner and in illustration of the Tosa style of composition. The subject depicted is rice cultivation presented in a receding perspective of irregular paddy fields divided by narrow paths each part of which shows a different season of the year. In the fore-ground the soil is being hoed, ploughed and irrigated; further back on the right the young rice shoots are being planted out; and on the left the ripe grain is being harvested, stacked, and carted away. There are forty figures of peasants, represented as engaged in various farming pursuits, as well as horses and oxen; and all are painted in colour with the most exquisite detail and decreasing in scale towards the background. The distance terminates on the right in a temple shrine, with gate-way, stone image, and lantern, surrounded by a grove of conifers, and with a blossoming plum tree indicating the season of the New Year. Towards this temple an aged farmer in ceremonial dress, leading a child, is shown wending his way accompanied by two attendants, one holding an umbrella to shield him from the sun, and the other carrying the New Year's rice-loaf as an offering at the shrine. In the near fore-ground of the painting is a significant little group of figures comprising a ploughman smoking his after-meal pipe, a young child eating its lunch, and the mother suckling her infant. Thus the infant suckling, introduced at the commencement, and the aged man at the end of the painting, incidentally contribute to the expression of the theme "from seed-time unto harvest." The complete outlining was done at one sitting without any tentative sketching or altering, and in as direct and unhesitating a manner as if the artist were engaged in writing. Before the colouring of this screen painting was proceeded with, the top and bottom of the whole picture were finished off with *sunago*, or "gold sanding" executed in the following manner:—a few sheets of gold leaf were put into a cardboard sieve provided with a net of coarse meshes and covered with a cardboard lid having a hole to admit a brush. This sieve fitted into another receptacle and the gold leaf was forced with a brush through the meshes into this lower compartment in the shape of small flakes. A pinch of these flakes was taken and placed in a paper tube having a mesh at the bottom and a cap at the top. The tube thus filled was held over the parts of the painting to be "sanded" and was tapped with a metal rod as it was moved about. The portions of the picture to be sprinkled with gold were first coated with liquid size, and after the sprinkling were pressed with thin soft paper to flatten the flakes and make them adhere. When dry, more sizing was done and the "sanding" repeated until the powdering was evenly distributed and properly gradated. The effect when finished, was that the top and bottom of the painting, instead of ending abruptly, melted off into a cloud of gold.



Kakemono. No. 68.

Fig. 79.



Unmounted Kakemono. No. 79.

Fig. 80.

After this gold powdering, the subject already outlined in minute detail on the picture-screen was coloured. The light parts of the scenery depicted, consisting of the pathways, dry portions of the paddy fields, and those stretches to be afterwards painted to represent the ripened grain, were washed in with a pale mixture of *taisha*, *shiwo* and *gōfun*; and the portions representing the flooded water were coloured with pale indigo. These washes were softened off so as to melt one into the other. The blue parts were afterwards coated over with *biaku-gunjo* shaded off at the edges and repeated several times. Then the figures and animals which had been delicately outlined in ink, were variously tinted in body-colours. A mixture of *taisha* and *gōfun* was used for the flesh of the male labourers and for the first colouring of the horses, *shoyenji* with *gōfun* for the flesh of the women and children, and several tints such as *asagi*, mixed *ai*, ink and *gōfun*, and mixed *shido* and *gōfun* for the clothing of the figures. Parts to be afterwards painted black, such as the hair of the women, the mane and tails of the horses, and the bodies of the oxen, were first put in with ink and *gōfun*. The straw hats of the peasants were some of them tinted with *odo*, *taisha* and *gōfun* and some with the same colour having a little black added. The green portions of the fields were first put in with a general tint of *biaku-roku* and afterwards shaded a little with streaks of ink smudged and washed with a wet brush. After this addition of streaky shades these green spaces were gone over with a wash of transparent green called *kusa-no-shiru*, made of indigo and gamboge. The pathways which had been blocked in with pale ochre were then shaded a little with smudged ink lines, and over this small washes of *taisha* were added in parts. The dark sides of the pathways were more strongly shaded in thick ink lines and washed in parts with *taisha* and ink. The body of the ploughing-horse in the foreground was shaded with small washes of ink bringing out the modelling and then gone over with a wash of *taisha* and ink. The mane and tail were several times shaded in black ink over the grey ground, and then the outline of every part of the animal was repeated with a very fine line in black. A light wash of indigo was added to the eyes, nose and hoofs. The outlines of the faces of all the figures which had been rendered indistinct by the opaque colouring were then put in more carefully with a dark mixture of ink and vermilion and the outlines of the dresses, folds of the drapery, and accessories, were repeated in black ink. Some of the flat ground colours which had been put on for the clothing were shaded a little with transparent tints of the same colour, and some were covered with stronger colours in masses or stripes. The pale blue grounds, for example, were in some cases coloured with *gunjo* to make darker blues.

The foliage of the temple-grove and the tree tops in the extreme background were blocked in with different opaque greens, and some with russet tints.

The roof of the temple and the stone image and lantern were washed in with *nezumi-no-gu* (a mixture of ink and *gōfun*) and the reddish trunks of the cryptomeria trees were tinted with *shido*, *biaku-roku*, and *gōfun*; other greener trunks were tinted in *biaku-roku* and *gōfun*. After this tinting the tree trunks and branches were again outlined and smudged with touches of black ink. The foliage was also again drawn over the colour in black touches shaded with a wet brush. These touches were different according to the character of the foliage represented. More distant trees were touched with lighter ink. Such foliage was then washed over with *kusa-no-shiru* and over this with thin *rokusho*, some parts receiving a further light wash of *gunjo* over the *rokusho*. The trees on the left shown in their Autumn tints, were washed with a little mixed *taisha* and *shoyenji*. The red maple trees in the foreground and mid-distance had their trunks and branches elaborately drawn and shaded in black ink and their foliage drawn in with delicate touches of *taisha* and *shoyenji* made to define the forms of individual leaves. The plum tree near the temple had its blossoms dotted in with *gōfun*. The rice straw of the harvest fields which had been blocked in with ochre, was shaded with cross lines of mixed *taisha*, *odo* and ink, and then washed over again with *taisha* and *odo*. Over this a little *rokusho* was washed in places to give an appearance of green to some of the stalks. The spaces left between the blue stretches of water on the rice fields, which till now remained of an ochre colour, were washed with *niku-shiki*, then with *kin-nikawa* and lastly with powdered gold laid on in several washes and shaded off into the blue. The border of the screen was then finished, and this completed the painting.



Fig. 81.



Fig. 82.



Fig. 83.

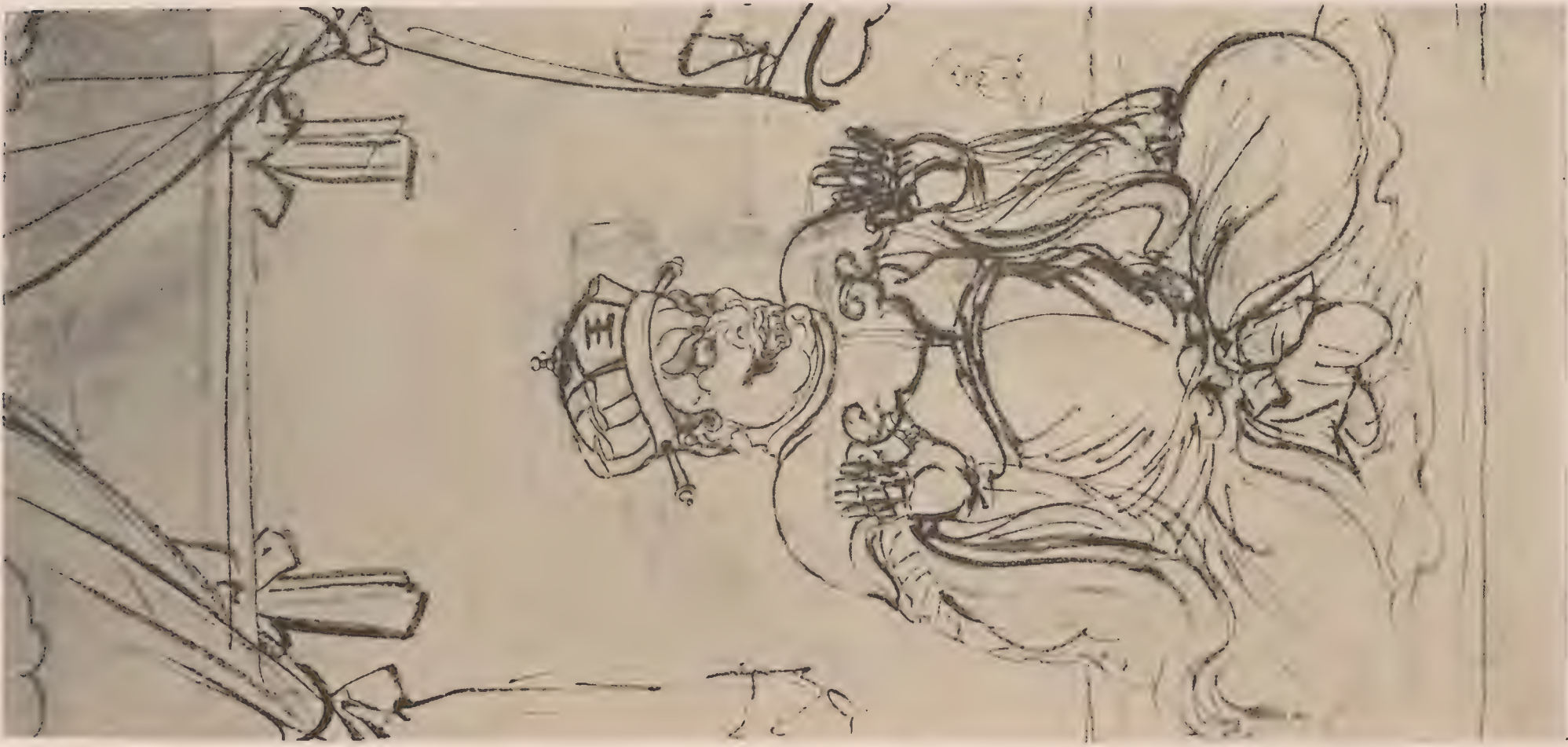


Fig. 85.



Fig. 84.



Fig. 86.



Fig. 87.

SIGNATURES AND SEALS.

In his delightful book "Modern Painting" the accomplished art critic George Moore has written:—"Most artists sign their pictures in the same place. But the signature should take a different place in every picture, for in every picture there is one and only one right place for the signature, and the true artist never fails to find the place which his work has chosen and consecrated for his name." This paragraph, with the exception only of the first sentence, might have been written of Japanese rather than of European paintings. Accepting the dictum which it contains in respect of the signatures upon the realistic paintings of the oil colourist, the same statement must be admitted to apply with much greater force to the signatures upon the more decorative and conventional paintings of the Japanese artists. For, it may be contended, with some show of reason, that a signed inscription upon a highly realistic painting, regarded as an artistic addition to the picture, is an anomaly; since it of necessity comes upon a painted surface which the principal object of the painter has been to convert into an illusion of atmospheric space. As an ornament or detail of the painting it is, therefore, in conflict with the effect or impression which the picture is intended to convey, and it can form no real part of the design. On this account, the painter's signature upon a realistic painting cannot be too obtrusive, and is seldom made legible from the point of view at which the painting is best seen.

In Japanese pictorial art, on the other hand, the painting aims at little more than being a design upon a flat surface, the existence of which as a definite plane there is little or no attempt to nullify or disguise. No inconsistency is, therefore, created by introducing the painter's signature into any part of the design. The signature upon such paintings can on this account be made to form an integral part of the complete composition. It is not, however, to be understood that a Japanese painting is necessarily incomplete without a signature. There exist many unsigned paintings, including some of the works of the greatest masters, and these are by no means imperfect as works of art. But it may be said that, in most cases in which the painting of a Japanese artist is signed and stamped, the signature and seal form an appreciable part of the design, and are, therefore, placed on that part of the picture where they will best unite with the composition as a whole. If the inscription does not supply an actual gap or deficiency in the surface decoration, it at least comes in the place where a fur-

ther elaboration or extension of the composition would be most admissible were the painting continued.

There are three styles used in the writing of Chinese characters in Japan:—the *kaisho*, or square hand; the *gyōsho*, or current hand; and the *sōsho* or “grass” hand,—an abbreviated cursive hand. Similar distinctions of style are observed in the brush-work of Japanese paintings, so closely are the arts of the painter and of the calligrapher allied. A picture finely outlined with much detail, and elaborately coloured, belongs to the *shin* style, which corresponds to the *kaisho* style in writing; a less laboured painting, executed in bolder strokes and washes of ink, with sometimes the addition of colour tints, belongs to the *gyō*, or current style; and a very rough and rapidly made monochrome painting, is of the *sō*, or abbreviated cursive style. The hand in which the signature is written upon a painting should as closely as possible correspond to the style of the painting. Though this rule is not always closely followed in the case of Kyosai’s paintings, it is observed to the extent that his roughest cursive signature is seldom, if ever, to be seen upon a highly finished painting, and his careful squarely-written signature is never found upon a rough painting. On the very elaborate painting of the Screen, Plate XXI, the painter has signed his name in square characters, accompanied by a large red seal, on the right hand bottom corner of the picture, the inscription balancing the lines of the projecting skirt of the lady’s robe occupying the left hand corner. In the picture of the *Ji-goku dayū*, Plate I, he has also signed in a careful formal hand which approaches to the *kaisho* style. In the counterfeit of this painting, illustrated in the *Kyōsai-gwa-shiu*, previously referred to, the signature is written in imitation of Kyōsai’s cursive hand; and it will probably be found that in most of the imitations of this painter’s works little or no attention has been paid to harmony of style between painting and signature. Such imitations are seldom copies made from the finished paintings of the counterfeited artist, which are in the hands of others. They are fabricated by means of the unsigned cartoons and tracings which remain in the painter’s studio. It is the foreigner who has been chiefly exploited by such forgeries, and the painter’s most carelessly scribbled signature has been uniformly adopted, just as in the execution of the paintings themselves the lines are generally a coarse and vulgarised version of Kyosai’s mannerisms of touch.

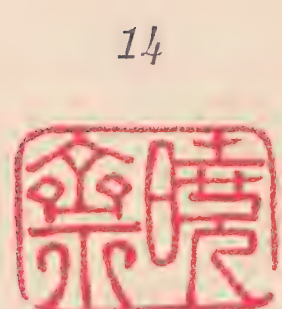
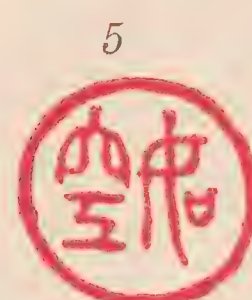
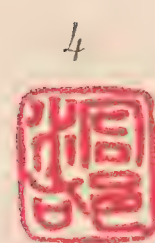
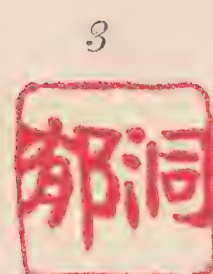
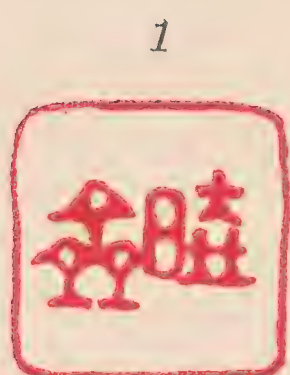
Japanese paintings are often designed to be hung in pairs and in triplets. In the case of a pair of pictures, intended to be displayed side by side, the position of the signature on each painting is considered in relation one to the other. The inscriptions should be toward the outside of each painting, as hung, and should

never be placed so as to be adjacent. One inscription should, moreover, so far as possible, balance the other. This balance may be a horizontal one, such as is generally called symmetrical, or it may be a diagonal one, whichever the designs of the paintings suggest as the best arrangement. There is sometimes a connection of design or movement between the subjects of paintings intended to be hung side by side which the position of the signatures can assist or emphasise. In the pair of paintings of a *Hawk pursuing a Sparrow*, illustrated in Plate XXVI, the hawk, occupying the right hand picture, is swooping down upon the sparrow represented in the left hand one, and the signature on the former is placed higher up than that on the latter, thus assisting the downward movement of the combined design. Also, in the triplet paintings of Crows, Plate XVII, the two outer pictures have their signatures in line on the outside, right and left respectively, but the signature of the central painting is not level with the others. It is considerably raised in position, and it will be observed that, by this arrangement, the three signatures together help to emphasise the circular flight of the crows, as they are represented in the paintings wheeling round a fruit-laden tree.

The Japanese painter does not hesitate to place his signature on any lateral part of the painting, high or low, so long as it properly balances other lines of the picture. On the kakemono, Plate IX, will be seen a signature high up on the left, written over the representation of sky, the position that the painter has selected as most suitable. If the inscription were placed at the lower right hand corner, as would probably first have suggested itself to others, it would require to be written over much shading and detail in the picture, where it was not needed and would not easily be discovered. Whereas, the finish of the painting above, with the tree-top cut off by the mist, is somewhat abrupt and bare, and can well afford to have a little interest added; this, therefore, is the place which the artist has "chosen and consecrated for his name." In many cases some form or object in the picture itself will be selected to hold the inscription. In the painting of *Bamboos in wind*, Plate XII, the black stem of one of the large bamboos bears the signature, which is written in gold to show up over the black. The painting of the *Kwannon*, Plate XVIII, is also signed in gold over the black cloud on the right hand bottom corner. Kakemono, Plate III, shows the signature written crosswise on one of the panel paintings of which the picture is a representation. What has been referred to as the signature on a painting often amounts to an inscription, giving the date or day of execution, as well as the signature of the painter. The signature itself is generally followed by one of the words *fude* ("brush"), *kaku* ("drawn"), *gwa* ("painting"), or *dzu* ("drawing"), all of which are equivalent to the Latin expletive *delevit* used by European artists. If the subject of the painting has been specially ordered or

suggested by others, the painter often writes the word *ojin* ("by request") before his signature. In enumerating and describing the paintings by Kyōsai forming this collection, the different forms of signature and inscription used by the master on each work have been included.

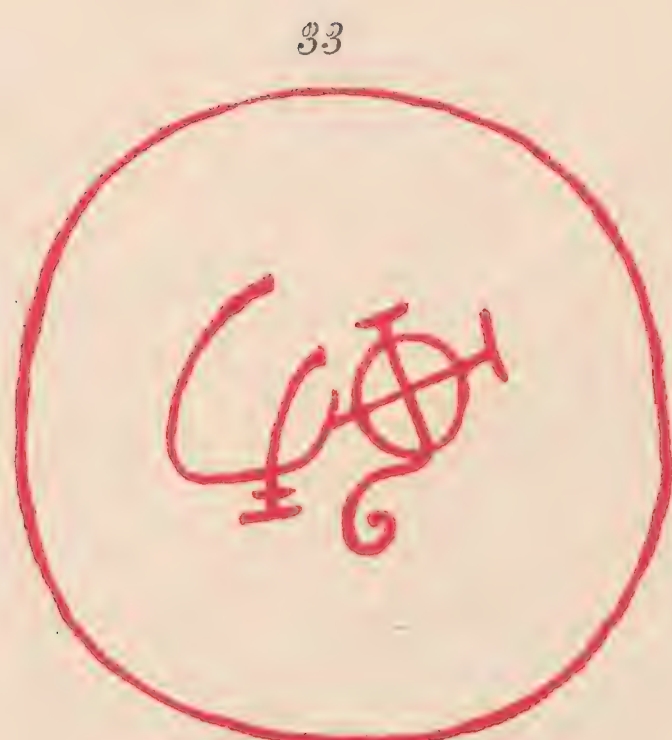
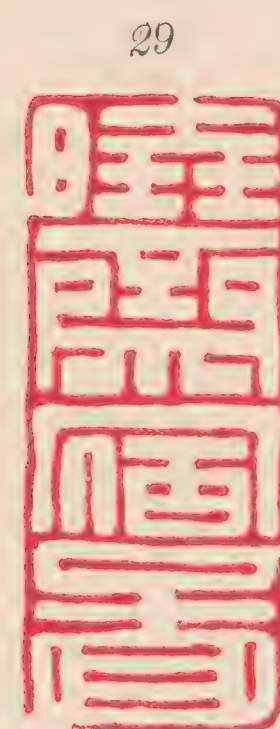
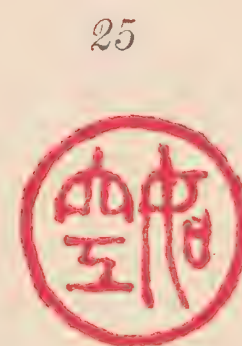
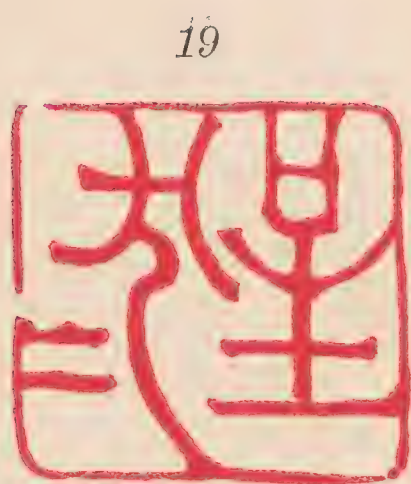
The seals with which Kyōsai stamped his paintings were very numerous. Taking about one hundred and sixty separate paintings forming this collection, produced chiefly between the years 1881 and 1888, as many as forty nine different seals are found employed. These are all illustrated in the accompanying pages. There are among this number only three seals bearing the Kano name of Tōiku, and there will probably be found among his earlier paintings many other seals inscribed with this character, as well as some bearing the name Kyōsai written as he spelt it up to about the year 1873. In all probability, therefore, the painter used, during his life time, a hundred or more different seals. It is always necessary for the Japanese painter to possess seals of various sizes, so as to suit the stamp somewhat to the dimensions of the painting and to the proportions of the written signature which it accompanies. A very large stamp on a small painting dwarfs the picture and looks obtrusive, whereas a small stamp on a large picture becomes insignificant and lost. But there is a further agreement than this correspondence in scale which is sought between the painting and the seal used upon it. There is actually a language in seals, and the seal may be made to express some thought or sentiment which is in harmony with the theme of the painting it adorns. This implied meaning may not always be apparent to the observer who does not closely examine, or cannot interpret, the stamp, but it is a source of pleasure and satisfaction to the artist himself. The true artist must be often content to see some of his points missed, and there is even a secret gratification in the addition to his compositions of an enigma which is not too easy of solution. It would seem that Kyōsai possessed this faculty of conveying veiled meanings in his works to a remarkable degree. It will be found in most of his paintings that within the dramatic expression of the general theme, consistently carried out and skilfully executed, there lies some under-current—some collateral idea conveyed—which often escapes observation at first sight. Instances of this have been pointed out in describing particular paintings. Kyōsai also followed this idiosyncrasy in the designing of his numerous seals, to an extent that, so far as is known, was never practised by other painters. He designed special seals not only for his different styles of paintings, but to express his different moods, thoughts, and aspirations. Some of these seals may be called reverential, the ideographs inscribed upon them signifying gratitude to parents, to clan, to his teachers, to antiquity, and even to Nature. Other seals bear epigrams having reference to his love of



wine, his zeal in painting, and other personal characteristics. A few are in a sense devotional, being inscribed with his religious title and bonze's name, and two only might be called slightly boastful. It will be found that in most cases in which Kyōsai has himself stamped his paintings there is an intentional connection or aptness between the work and the seals employed. Long after he severed himself from the Kano school of painters, he would use his old seal bearing the Kano name of Tōiku in stamping paintings which he executed after the style learnt from his Kano master. This fact taken together with his usual practice of rendering homage to the sources of his knowledge, by the use of particular seals, must be considered as an intentional manner of expressing acknowledgment. His paintings of crows he generally stamped with a seal bearing a device of two crows and the word *on* ("gratitude") between, thereby signifying his indebtedness to Nature's teachings. For his caricatures and his comic and weird paintings, he selected seals which he had designed to express moods of dissipation and devilry. The seals taken from the paintings of this collection are illustrated in the accompanying pages 83, 87, and 91, may be described as follows:—

1. Square seal with raised characters reading *Kyōsai*.
2. Seal in the shape of a bronze incense-burner bearing raised characters reading *Tōiku*.
3. Small square seal with raised characters reading *Tōiku*.
4. Smaller square seal with raised characters reading *Tōiku*.
5. Small round seal with raised characters reading *Jioku*.
6. Square seal with sunken characters reading *Kyōsai*.
7. Large circular seal bearing a design of the head and tail of a carp on the edges, and inscribed with the sunken characters reading *Kyōsai*.
8. Square seal bearing sunken characters reading *Kyōsai in*.
9. Seal in the shape of a bronze vase with sunken characters reading *Kyōsai*.
10. Very large square seal with sunken characters reading *Kyōsai*.
11. Square seal with raised characters reading *Kyōsai in*.
12. Vase-shaped seal bearing raised characters reading *Kyōsai*.
13. Seal in the shape of a bell with a pig's head above, bearing the name *Kyōsai* in sunken characters and the name *Jioku* in raised characters.
14. Small oblong seal with raised characters reading *Kyōsai*.
15. Large vertical-oblong seal with the raised design of a demon, and the raised characters for *Kyōsai*.
16. Seal in the shape of an incense-burner bearing raised characters reading *Kyōsai*.

17. Square seal bearing in the centre the nude figure of a man, sunk, and at the sides, the raised characters reading *Shōjo Kyōsai*.
18. Small seal, in the shape of a mallet-head bearing the raised characters reading *Shōjo*.
19. Large square seal with the raised characters reading *Shōjo*.
20. Triangular shaped seal with spirals at the corners, and with the raised characters reading *Shōjo*.
21. Small oval seal with the raised characters reading *Shōjo Kyōsai*.
22. Large square seal with raised characters reading *Jioku Kyōsai*.
23. Seal in the shape of a conventional lion or dog, holding a tablet inscribed with characters, alternately raised and sunken, reading *Jioku Kyōsai*.
24. Seal in the design of two talon-shaped jades (*maga-tama*) with alternately raised and sunken characters reading *Jioku Kyōsai*.
25. Small circular seal with raised characters reading *Jioku*.
26. Square seal bearing attenuated devices of two crows, and the raised characters reading *Jioku*. This was one of Kyōsai's latest seals, bearing his bonze's name. It is probable that the scraggy birds represented have some covert allusion to the painter's own emaciation by the malady from which he suffered. The crow was one of his favourite devices as may be seen on seals 40 and 43 following.
27. Large square seal bearing the sunken characters reading *Kawanabe uji no in* ("Seal of the house of Kawanabe"). This was one of the seals in which Kyōsai paid a tribute to his family name.
28. Seal in the form of a tapering spiral ending in a bird's head. The spiral probably represents the *kana* syllable *の* (*no*) which was Kyōsai's family crest. The head added is intended for that of his favourite bird, the crow.
29. Lengthy oblong seal bearing the sunken characters reading *Kyōsai ka-ku dzu* ("Drawing painted by Kyōsai").
30. Seal in the shape of a *saké* bottle, bearing the raised device of a fret, which is probably intended for a conventional representation of the painter's badge.
31. Large seal bearing two raised characters which the writer has been unable to decipher. Probably they are Chinese characters purposely distorted to produce a ludicrous effect.
32. Large round seal bearing raised markings which are undecipherable as characters, but which give a rude suggestion of the features of a toad.
33. Large circular seal bearing the character for *gwa* ("painting") surrounded by a circle or ring. The intention of this design was probably to



express the idea of "going round," or being giddy, with painting, in allusion to the painters enthusiasm in pictorial art.

34. Oblong seal bearing characters which appear to have been defaced, and are undecipherable.
35. Large square seal with sunken characters reading *Shisho no on* ("Gratitude to teacher").
36. Large square seal with raised characters reading *Chichi haha no on* ("Gratitude to father and mother"). The form of the central character, *on* ("gratitude"), in this seal has been modified in a humorous manner to represent a sort of dummy-baby, and yet is quite readable.
37. Square seal with raised characters which are comically embellished with birds' heads, and reading *Ware kōjin wo tomosu* ("I worship the men of old").
38. Square seal bearing thick raised characters reading *Shi sai* ("By grace of teacher").
39. Quaintly shaped seal bearing the head of a bird above, and carrying a raised inscription reading *Hitsu yu taizan* ("Brush extensive as a high mountain"). This epigram probably refers to the limitless possibilities of the art of painting.
40. Large square seal with the raised figure of a crow and the raised character *on* ("gratitude"). This seal was used on many of Kyōsai's paintings of crows, and probably expressed his acknowledgment to Nature's teaching for his masterly skill in depicting this bird. There is a Chinese adage which says "Even the rookling shows filial gratitude" and Kyōsai may have had this also in mind in designing this seal, but there would be no point in such a meaning alone applied to a painting. The painter relates in his autobiographic work how he regarded the carp with the reverence of a pupil towards a teacher, after he had completely mastered its form, so it may be supposed that he acknowledged the same indebtedness to the crow, in the painting of which bird he so remarkably excelled.
41. Very large square seal bearing the outline of a gourd for holding *saké*, with a stopper in the shape of a crow's head, and having raised characters reading *koji* ("recluse"); also with other characters at the side reading *sepitsu* ("unskilled brush"). The word "recluse" together with the wine-gourd, bearing Kyōsai's device of the crow's head, refer to the painter's own personality; and the accompanying expression, "unskilled brush," is employed consistently with the custom of using deprecatory adjuncts when referring to one's own possessions or actions. The meaning of the

whole device may, therefore, be given as "The (humble) brush of the wine-drinking recluse."

42. Square seal with raised characters, in a cursive hand, reading *Kyosai gi kaku* ("Painted by Kyōsai for amusement").
 43. Square seal bearing the device of two crows and the raised characters reading *Bankoku tobu* ("Flying in, or to, many lands"). These words refer to the existence of the crow in many different countries, and at the same time suggest Kyosai's world-wide fame as a painter of this bird.
 44. Small roundish seal with raised characters reading *Gwa-ki* ("Demon of painting").
 45. Triangular-shaped seal bearing raised characters reading *Gwa-ki* ("Demon of painting").
 46. Square seal with raised characters reading *Ichī ji sen shi* ("A thousand at a time"). This motto no doubt refers to the artist's rapidity in making paintings.
 47. Oblong seal, indented at the corners, and bearing raised characters reading *Shiu chu gwa ki* ("In vino demon of painting").
 48. Square seal with raised characters reading *Gwa ni arazareba za sezu* ("Never sitting except to paint"), *Shiu ni arazareba fusazu* (Never reposing till after wine").
 49. Square seal with a circular centre containing sunken characters reading *Shiu chu gwa ki* ("In vino demon of painting").
-

35



36



37



38



39



40



41



42



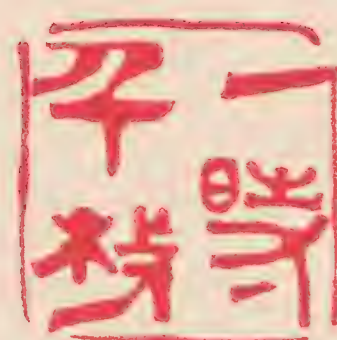
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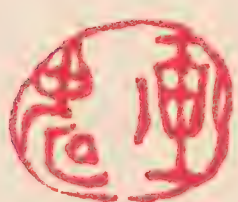
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48



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PLATE I.

THE FAMOUS COURTESAN JIGOKU-DAYŪ, THE PRIEST IKKIŪ,
AND DANCING SKELETONS.

Original painting, in the possession of Mrs. William Anderson.

PLATE I

THE FAMOUS COURTLY JIGOKU-DAYE THE FIRST IKKI
AND DANCING SKELETONS

(Original painting, in the possession of Mrs. William Anderson)



如空時所見

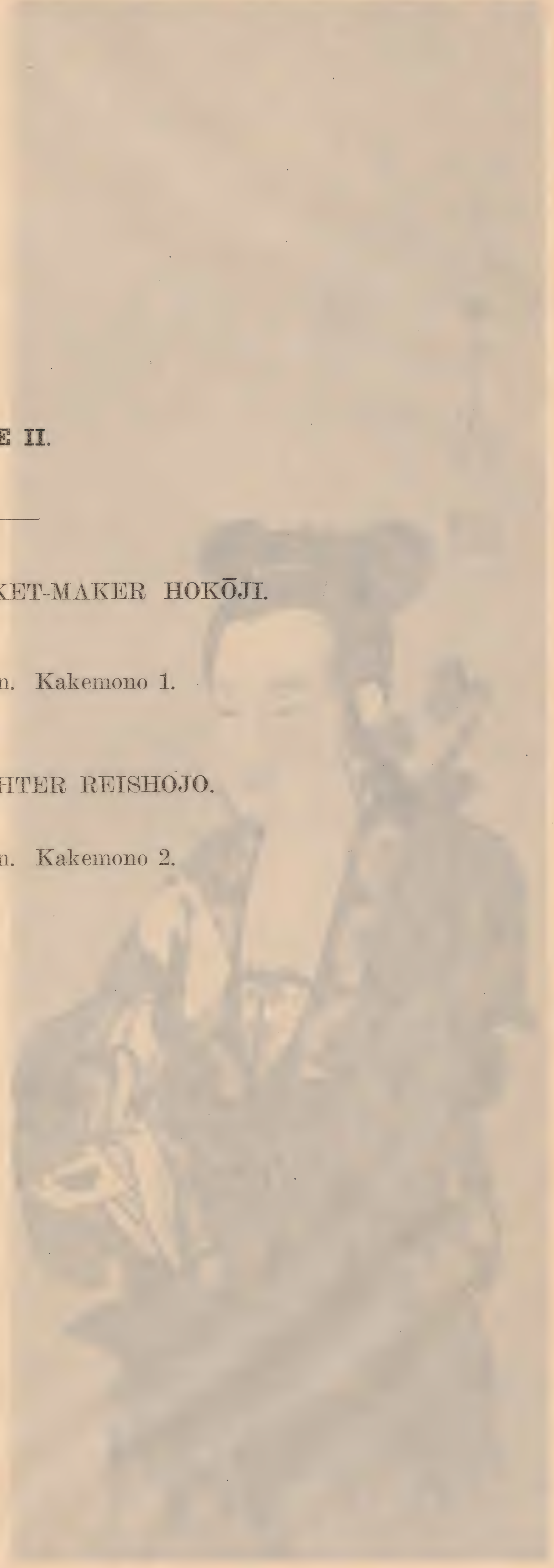
PLATE II.

HUT OF CHINESE BASKET-MAKER HOKŌJI.

Author's collection. Kakemono 1.

HŌKOJI'S DAUGHTER REISHOJO.

Author's collection. Kakemono 2.





惟安堂



惟安堂

COLLECTION OF PAINTINGS

KAKEMONOS.

- 1 and 2. A pair of kakemonos on silk. (1) Painted in ink, rough style. (2) Painted in body colours. Size, in inches, 12×35 . Antique silk mountings, size 17×66 .

Illustrated. Plate II.

1. **Hut of Chinese basket-maker Hokōji.**

2. **Hokōji's daughter Reishōjo.**

Signed. *Shōjo Kyōsai kaku*. Seal. Painted 1884.

Hokōji was a poor Chinese basket-maker who settled in Japan in the time of the Regent Yoshimasa, by whom he was patronised on account of the artistically shaped flower baskets which he produced for the tea-ceremonial then in vogue. The daughter, Reishōjo, was vendor of her father's goods, and is represented as a beautiful Chinese maid in poor attire, laden with baskets.

3. Kakemono on paper, painted in ink and colour, sketchy style. Size 15×40 . Plain mounting, size 20×60 .

A puppet showman (*Kwairaiishi*) followed by children.

Not signed. Painted 1884.

4. Kakemono on paper, painted in ink, sketchy style. Size 12×41 . Plain mounting, size 17×74 .

Gathering shell-fish at low tide.

Signed. *Shōjo Kyōsai*. Seal. Painted 1881

5. Kakemono on silk, highly finished in colours. Size 12×35 . Antique silk mounting, size 17×67 .

The Diseases of Mankind (*Yamai no Soshi*).

Signed. *Shōjo Kyōsai*. Seals. Painted 1884.

Illustrated. Plate III.

The series of scroll paintings from which Kyōsai has taken his subjects for this kakemono was made by Kasuga Mitsunaga in the twelfth century, and has since been frequently copied by later painters. Kyōsai had no doubt copied parts of the original in his youth, but the present painting was evolved entirely from memory. He has introduced two compositions, arranged crosswise on a paper slide standing against the wall, and covering another slide on which a small portion of a third composition is just visible. In front of the slides, he has painted an artist's brushes and palettes of colours, as a way of indicating that the paintings are copies, and not his original designs.

6. Kakemono on silk, elaborately painted in line and colour. Size 11×39.
Handsome silk mounting, size 15×70.

Susanō no Mikoto fighting the nine-headed Sea-dragon.

Signed. *Shōjo Kyōsai*. Seal. Painted 1887.

Illustrated. Plate IV.

This is a subject from the mythical period of the Shintō gods. The furious deity Susanō is shown standing on a cliff overhanging the raging sea, and in the act of striking with his sword at the terrible dragon emerging from the breakers. The surrounding trees are drawn as violently swayed by the boisterous wind, and the sky is streaked with torrents of rain, every detail of the picture expressing tumultuous commotion.

7. Kakemono on paper, painted in ink, with a little colouring, in sketchy style. Size 12×42. Simple mounting, size 17×74.

The Manzai, and the Hatsu-uma.

Signed. *Shōjo Kyōsai*. Seal. Painted 1887.

The *Manzai* are strolling singers who parade the streets at the commencement of the year. The *Hatsu-uma* is the first "horse-day" of the second month, and is observed as a special festival. These two subjects, together, indicate the first two months of the New Year.

8. Kakemono on silk, painted in ink, with slight colouring. Size 12×43.
Simple mounting, size 17×66.

Fuigo no Matsuri (*Festival of warding off demons*).

Signed. *Shōjo Kyōsai kaku*. Seal. Painted 1877.

This festival was held on the 8th day of the 11th month, with the special object of keeping off the demon of fire. In the painting, children are shown scrambling for oranges thrown to them from the upper gallery of a building.

PLATE III.

PAINTING FROM MITSUNAGA'S SCROLL ILLUSTRATING
THE "ILLS OF MANKIND".

Author's collection. Kakemono 5.

A GHOST.

Author's collection. Kakemono 24.

PLATE III

PAINTING FROM MITSUAGA'S SCHOOL ILLUSTRATING
THE "ILL OF MANKIND"

Author's collection. Kakeemono 5.

A GHOST

Author's collection. Kakeemono 24.



PLATE IV.

THE SHINTŌ DEITY SUSANŌ SLAYING THE
NINE-HEADED SEA-DRAGON.

Author's collection. Kakemono 6.



9. Kakemono on paper, painted in rough style, with ink and some colour washes. Size 12×52 . Simple mounting, size 17×70 .

Long-legged man, long-armed man, and long-armed monkey.

Signed. *Shōjo Kyōsai kaku.* Seal. Painted 1882.

This is one of the artist's humorous compositions. The fruit of a very tall tree is being plucked by a long-armed monkey held at arms length by a long-armed man, who is perched on the shoulders of his long-legged companion.

10. Kakemono on silk, painted in delicate line and light colouring. Size 11×12 . Silk mounting, size 14×63 .

The goddess Usumé dancing.

Signed. *Shōjo Kyōsai.* Seal. Painted 1887.

Illustrated. Plate V.

This legendary personage is supposed to have been the originator of the arts of music and dancing, which she first employed in order to draw from her seclusion the offended Sun-goddess, as described on page 36. In this painting, Usumé is represented as dancing alone, holding a branch of the sacred *sakaki* tree in one hand, and a bunch of musical bells in the other. In the back ground, the red orb of the sun is shown rising from the mists, symbolising the appearance of the Sun-goddess from her retirement.

11. Kakemono on paper, painted in ink with washes of colour. Size 13×34 . Simple mounting, size 17×55 .

Okamé and Fukurokujin gathering flowers.

Signed. *Shōjo Niudo Kyōsai.* Seal. Painted 1883.

Okamé is one of the popular female deities of Shintō origin. By some she is identified with the goddess Usumé alluded to in describing kakemono 10. She is invariably represented with a protruding forehead, small eyes, large round cheeks, and a merry expression of countenance. Fukurokujin is one of the Seven Gods of Fortune, represented as an old man with a very long cranium. Kyōsai often introduced Okamé, in his paintings, in company with one or more of the Seven Gods.

12. Kakemono on silk, parts painted with black ink in very strong brushwork, and parts in delicate line and colour. Size 14×42 . Handsome silk mounting, size 19×76 .

Ebisu and Okamé before a painting of Daikoku.

Signed. *Shōjo Kyōsai kaku.* Seal. Painted 1885.

In this picture, Daikoku, one of the Gods of Fortune, is drawn surrounded by an enormous *hoshi-no-tama*, which was dashed in with a thick brush and very black ink at the commencement of the painting. The fisherman-god, Ebisu, is represented in ceremonial dress seated below, with a ledger before him, and addressing Okamé, who is attired in the full-dress garb of a *geisha* and carries a tray on which are two vases such as are placed before shrines. The drawing of Okamé is delicately finished and coloured in *goku-saishiki* (body-colour); that of Ebisu is also carefully drawn, but in rather stronger line, and with the addition of light colouring; and that of Daikoku, with his bales of rice, bag, and mallet, is in bold strong brush-work and ink shading, with colouring only added to the face and hands. The picture contains four degrees of brush-work,—rough, bold, light, and highly finished, all harmoniously combined.

13. Kakemono on paper, painted in black ink, with light colouring. Size 23×43 . Simple mounting, size 27×67 .

Okamé, and Daikoku, with his rats dancing.

Signed. *Shōjo Kyōsai kaku.* Seal. Painted 1882.

14. Kakemono on paper, painted in ink, with some colouring. Size 17×51 . Plain mounting. size 22×68 .

Ebisu as a fish-dealer.

Signed. *Meiji 17-nen saru no 10-gwatsu chuin. Shōjo Kyōsai fudé.* Seal. Painted 1884.

The god Ebisu is here represented seated upon a rock on the sea-shore with a ledger, while fishermen are bringing him their catch of fish for sale. The picture is inscribed by the artist as having been painted in the middle of the tenth month of the seventeenth year of Meiji.

15. Kakemono on paper, painted in colours. Size 18×54 . Plain mounting, size 24×72 .

The Lion Dance (*Shishi Odori*).

Signed. *Shōjo Kyōsai no dzu* Seal. Painted 1884.

In this painting a group of children, with musical instruments and the draped mask of a conventional lion carried between them, are performing in the street, and one small child is shown running away terrified.

PLATE V.

THE GODDESS USUMÉ DANCING.

Author's collection. Kakemono 10.

THE WISTARIA-MAIDEN AND DEMON-PRIEST.

Author's collection. Kakemono 17.

PLATE V.

THE GODDESS USUME DANCING.

Author's collection. Kakanono 10.

THE WISTARIA-MAIDEN AND DEMON-PRIEST.

Author's collection. Kakanono 11.



16. Kakemono on paper, painted in colour. Size 19×45 . Simple mounting, size 22×63 .

Dance of Okamé and Hiotto-ko.

Signed. *Shōjo Kyōsai kaku.* Seal. Painted 1881.

This picture represents an ancient dance called *Kagura*, performed by two masked figures in the characters of Okamé, and of Hiotto-ko—a comical looking person with a protruding mouth and goggle eyes who accompanies and acts as a foil to Okamé. In the background of the painting is shown the sacred straw rope with paper strips, called *gohei*, always displayed at Shintō festivals.

17. Kakemono on silk, painted in ink and colours. Size 13×43 . Silk mounting, size 19×79 .

The "Wistaria-maiden" (*Fujimusume*), and Demon-priest.

Signed. *Ojin Shōjo Kyosai.* Seal. Painted about 1872.

Illustrated. Plate V.

This painting represents a girl known as the Fujimusume, or Wistaria-maiden, standing on the back of a demon dressed as a priest, in which position she is reaching to gather wistaria flowers hanging from a trellis above. The girl and the demon-priest both form subjects of the *Otsu-ye*, a set of caricature paintings emanating from the town of Otsu in the seventeenth century. The figures are generally separately represented, the demon in the garb of an itinerant priest striking a gong and incanting, and the Fujimusume as a young girl half emerged from the painting on a screen. Kyōsai has here combined the two motives in one of his original and humorous compositions. In so doing he has introduced, as he so often did, two styles of execution in the painting. employing bold ink lines and washes with slight colouring for the drawing of the demon, and delicate outline and rich body-colour for that of the maiden. This painting is signed with the original ideograph for Kyō in writing Kyōsai, which the painter first employed up to about the year 1873 or 1874. The word *Ojin*, before the name, signifies "by request".

18. Kakemono on silk, painted in ink, in rapid style, with a little colouring. Size 19×17 . Brocade mounting, size 24×48 .

The Ox-boy (*Ushi Kozō*).

Signed *Kyōsai.* Seal. Painted 1888.

The *Ushi-kozō* is a naked or scantily clad boy generally depicted as riding on the back of an ox. In this painting Kyōsai has shown the child dismounted from the animal, and kneeling on the ground to worship the rising sun, thus clothing a trite art motive with a kind of religious pathos, which reminds one somewhat of the sentiment which Millet has imparted to the subject of ordinary harvesters in his famous painting, "The Angelus".

19. Kakemono on paper, painted in rough style, with washes of ink, and thin colour. Size 22×50 . Simple mounting, size 26×70 .

A Courtesan.

Signed. *Shōjo Kyōsai kaku*. Painted 1882.

20. Kakemono on paper, painted in ink with a little colouring, in sketchy style. Size 23×49 . Plain mounting, size 28×72 .

Courtesan bewitched by a fox.

Signed. *Shōjo Kyōsai kaku*. Seal. Painted 1882.

21. Kakemono on paper, painted in ink and colour, in rough style. Size 23×49 . Plain mounting, size 28×72 .

Street-walkers (*Tsujigimi*).

Signed *Kyōsai fude*. Seal. Painted 1883.

22. Kakemono on paper, painted in ink and elaborately finished in body-colour and gilding. Size 18×42 . Brocade mounting, size 20×79 .

The Demon-queller (*Shōki*), and two demons.

Signed. *Shōjo Kyōsai fude*. Seal. Painted 1882.

Illustrated. Plate VII.

This is one of the subjects derived from Chinese mythical history, and represents the redoubtable official Chung Kwei, said to have been the protector of the Emperor Ming Hwang from the fiends which nightly infested his palace. He is generally shown in Chinese ceremonial attire, armed with a sword, and surrounded by horned demons, who are either engaged in some menial service, or having some punishment inflicted upon them by their terrible master. In this painting, Kyōsai has drawn the Shōki holding up by the neck a hairy male demon in one hand, while with his sword he is striking at a crouching female demon who is crying for mercy. The original outline drawing made for this painting is illustrated in Fig. 33, page 49.

23. Kakemono on silk, richly painted in colour and gold. Size 10×25 . Silk mounting, size 28×72 .

Paper dolls (*Hina-sama*).

Signed. *Meiji 19 nen 3 gwatsu Shōjo Kyōsai dzu*. Seal. Painted 1887.

PLATE VI.

EBISU AND OKAMÉ BEFORE A PAINTING OF DAIKOKU.

Author's collection. Kakemono 12.

PLATE VI

EBISU AND OKAMÉ BEFORE A PAINTING OF DAIROKU.

Author's collection. Hakonmori 12.



This is a painting of two paper dolls rudely representing the figures of the Emperor and Empress, such as are displayed at the Feast of Dolls taking place on the third day of the third month of each year. The picture is intended for hanging in the *toko-no-ma*, or recess of the room, during the Girls' Festival.

24. Kakemono on silk, painted in ink line and washes, with light colouring.
Size 11×24. Mounted on silk, size 28×72,

A ghost (*Yurei*).

Signed. *Shōjo Kyōsai kaku*. Seal. Painted 1883.

Illustrated. Plate III.

The ghost is represented as a bent and emaciated female with almost fleshless face, and with dishevelled hair hanging over the head and shoulders. The lower part of the body is drawn emerging from blue flames. The background of the picture is painted as the mounting of a kakemono, with a pattern of night-moths on a dark ground, as if it were the copy of an old mounted painting. This is probably an indication that Kyōsai executed this painting after the manner of one he had seen by an earlier master, and disclaimed originality for the composition.

25. Kakemono on paper, painted in soft ink line with ink shading and washes of colour. Size 23×51. Silk mounting, size 28×72.

A ghost (*Yurei*).

Signed. *Meiji 16 nen 9 gwatsu. Shōjo Kyōsai kaku*. Seal. Painted 1884.

This ghost is similar in conception to that of kakemono 24, the Japanese apparition being invariably that of a moribund female, nearly reduced to a skeleton, loosely draped, and with the lower limbs emerging from smoke or flames. In this painting Kyōsai has given a front view of the ghastly figure.

26. Kakemono of two small paintings on silk, delicately painted in ink washes. Size of each painting 5×12. Silk mounting, including both paintings, size 19×30.

Mount Fuji and Mount Tsukuba.

Signed. *Kyōsai*. Small seal. Painted 1887.

These are the two highest mountain peaks visible from Tokyo, Fujisan seen towards the West, and Tsukubasan towards the North.

27. Kakemono on silk, painted in ink washes. Size 12×36. Silk mounting, size 17×70.

The Eight Ideal Landscapes of China (*Shosho Hakkei*).

Signed. *Shōjo Kyōsai kaku*. Seal. Painted 1884.

This painting shows eight impressionist landscapes executed in ink upon the wetted silk, in a soft and "liquid" manner. Each view has beside it a little painted label inscribed with its title in Chinese characters. The complete set of views are represented as painted upon a hanging scroll with a red silk cord and tassel, and, at the bottom, the artist has painted a companion scoll rolled up and exhibiting its richly coloured silk mounting. This treatment of the subject implies that Kyōsai copied the composition from some ancient source, if indeed the term "copy" can be applied to a work done without reference to the original, and entirely from memory as this was. The inscribed titles of the ideal Chinese views depicted may be freely rendered as follows:—"Wild geese on the sand reaches". "Fishing village in the evening sun". "A grove and the Autumn moon". "A storm in the hills". "Early snow on the reddened leaves". "A temple shrine in evening mist". "Boats returning at sun-down". "Evening rain".

28. Kakemono on silk, painted in ink line and washes, with slight colouring, Size 12×35. Mounted on gold brocade, size 17×70.

View of the Three Shrines. (*Sanja no keshiki*).

Signed. *Shōjo Kyōsai kaku*. Seal. Painted 1887.

The composition of this painting shows two deer in a park of cryptomeria trees. In one of the trees is painted a group of pigeons, and the rising sun appears between the trees. The deer represent the Kasuga shrine at Nara, before which these animals abound; the pigeons, that of Hachiman at Otokoyama; and the Eastern sun, that of Daijingu at Ise.

29. Kakemono on silk, painted in fine ink line with shading and light colouring. Size 11×30. Silk brocade mounting, size 16×55.

The plum grove (*Ume-yashiki*).

A delicately executed painting of flowering plum trees in winter, colour being introduced in the buds, blossoms, and the trunks; also in the red sun seen rising through the mists. This is a New Year's subject.

30. Kakemono on silk, painted in ink. Size 13×33. Silk mounting, size 17×63.

Mountain view in rain (*Uchiu no Sansui*).

Signed. *Shōjo Kyōsai*. Seal. Painted 1884.

Illustrated. Plate VIII.

PLATE VII.

THE DEMON - QUELLER (SHŌKI), AND TWO DEMONS.

Author's collection. Kakemono 22.

PLATE VII

THE DEMON-QUELLER (SHŌKI) AND TWO DEMONS

Author's collection. Rakumono 32



晴久公事

PLATE VIII.

MOUNTAIN VIEW IN RAIN.

Author's collection. Kakemono 30.

PLATE VIII

MOUNTAIN VIEW IN RAIN.

Alfred A. Knapp. (30)



PLATE IX.

MUSHROOM-GATHERING AT ARASHIYAMA.

Author's collection. Kakemono 31.

PLATE IX.

MUSROOM-GATHERING AT ARAHATTA.

Author's collection. Kalamunda 31.

嵐山
如空曉齋



A mountain peak, resembling that of Tsukuba, and surrounded by rain clouds, is shown in the background of the picture; the trees of a temple grove and the upper part of a pagoda in the near foreground; and a stretch of rice fields, blurred and partly obliterated by the driving rain, in the middle distance. The painting is executed in ink touches and washes made upon the wet silk, in a soft impressionist style. A flight of white herons drawn in *gōfun* (whiting) is effectively introduced over the dark tree-tops of the foreground, and the pagoda is represented in a few sharply defined black ink lines.

31. Kakemono on silk, painted in fine line and elaborately coloured. Size 12×24. Silk mounting, size 17×61.

Mushroom-gathering at Arashiyama.

Signed. *Arashiyama. Jioku Kyōsai dzu.* Seals. Painted 1886.

Illustrated. Plate IX.

Arashiyama is the name of the picturesque gorge on the river Katsura near Kyoto. The hills are here covered with wild cherry trees, maples, and pine trees, and are visited in Spring and Autumn for viewing the cherry blossoms and the reddening maples. This painting represents a part of the hill gorge at Autumn time, with stream, torrent, pine and maple trees, and a party of pleasure seekers engaged in various pursuits. Some are in the high grass gathering mushrooms, others are looking at the cascade and enjoying the scenery, while a group in the near foreground are picnicking. The figures, of which there are fifteen, are drawn with the most minute detail, and highly coloured in body-colour. Lighter colouring is introduced in the red maples, the pine trees, and other parts of the landscape.

32. Kakemono on silk, painted in ink, with washes of gold in parts. Size 13×32. Silk mounting, size 17×62.

A Tiger.

Signed. *Kyōsai. Seal.* Painted 1884.

Illustrated. Plate X.

This is a painting of the fore-part of a tiger, to about half life-size; executed somewhat after the manner of the painters of the Shōjō or Naturalistic school. The fur is drawn in with light washes of ink, touched in places with black markings and then gone over with fine hair lines giving the texture of the skin. The painting of this picture is fully described in the preceding chapter giving examples of technique.

33. Kakemono on paper, painted in ink washes. Sizes 12×42. Silk mounting, size 17×81.

A Monkey.

Signed. *Shōjo Kyōsai kaku.* Seal. Painted 1884.

Illustrated. Plate XX.

The monkey is shown seated on a tray attached to a pole, just as captive monkeys may be seen in certain temple grounds. The face and hands are sharply outlined, shaded, and coloured, and the furry parts are dashed in with broad brush washes executed with a spread brush, after the manner of the rough paintings of monkeys by Sōsen.

34. Kakemono on silk, painted in ink. Size 11×24. Silk mounting, size 18×56.

An otter catching a sparrow.

Signed. *Shōjo Kyōsai*. Seal. Painted 1885.

35. Kakemono on paper, painted in ink, in rapid style. Size 24×53. Simple mounting, size 28×72.

A wolf howling at the moon.

Signed. *Shōjo Kyōsai gwa*. Seal. Painted 1886.

36. Kakemono on silk, painted in ink and colour. Size 21×44. Rich silk mounting, size 27×77.

The Autumn moon.

Signed. *Shōjo Kyōsai*. Seal. Painted 1886.

In this painting is shown a garden rockery with Autumn plants and grasses, and the harvest moon in the sky. In the foreground, a cat is catching a frog, while another frog is escaping up the rock. The frogs and flowers are carefully painted in body-colour, and the cat's fur is drawn with *gōfun* in white hair-line. The other parts of the painting are in black ink line and wash.

37. Kakemono on paper, painted in ink. Size 17×45. Simple mounting, size 22×76.

The dragon crossing in front of Fujiyama (*Fujikōshi no ryo*).

Signed. *Shōjo Jioku Niudo Kyōsai*. Seal. Painted 1885.

Illustrated. Plate XI.

This is a landscape painting representing the snow-clad Mount Fuji backed by dark clouds and with a whirl of stormy black clouds painted like a raging sea below. In the blackest depths of the clouds is indicated in gold the form of a dragon. Splutters of black ink, made by flicking the brush over the paper, are sprayed upon some of the lighter clouds to add to the effect of turmoil. The picture is a powerful and curious example of the mixture of conventional, with highly naturalistic painting.

PLATE X.

A TIGER.

Author's collection. Kakemono 32.

PLATE X

A TIGER

Author's collection. Kakemono 32.



PLATE XI.

THE DRAGON CROSSING IN FRONT OF FUJIYAMA.

Author's collection. Kakemono 37.

PLATE XI.

THE DRAGON CROSSING IN FRONT OF FUJIYAMA.

Author's collection. Kishimoto 37.



38. Kakemono on silk, painted in black ink in bold style. Size 13×47. Silk mounting, size 17×79.

Bamboo in a rain storm.

Signed. *Ojin Shōjo Kyōsai*. Seal. Painted 1887.

Illustrated. Plate XII.

In this painting, thick bamboo stems are drawn in with broad brush strokes in gradated black, and the leaves are struck in with different shades of ink, the whole being crossed by diagonal shaded washes of ink to indicate the rain storm.

39. Kakemono on silk, painted in ink with light washes of gold in parts. Size 34×67. Antique silk mounting, size 40×95.

Carp swimming in a lake.

Signed. *Shōjo Kyōsai kaku*. Seal. Painted 1885-1886.

Illustrated. Plate XIII.

This is a very large painting showing nine carp, life size, in different positions of swimming in a lake or stream. It is one of the examples selected for a detailed account of the painter's methods, and is fully described under the heading "Examples of Technique", pages 48 and 49.

40. Kakemono on silk, painted in ink with some colour washes. Size 11×25. Silk mounting, size 15×56.

Waterfall and swallows.

Signed. *Kyōsai*. Seal. Painted 1885.

41. Kakemono on silk, painted in black ink, with some colouring. Size 12×35. Silk mounting, size 16×67.

Pheasant and stream.

Signed. *Shōjo Kyōsai*. 2 seals. Painted 1886.

42. Kakemono on paper, painted in ink with some colour. Size 17×47.

Pigeons on a withered tree.

Signed. *Shōjo Niudo Kyosai kaku*. Seal. Painted 1886.

43. Kakemono on silk, painted in ink washes, with colour and gilding in parts.
Size 13×32. Silk mounting, size 18×61.

Paper lantern and pigeons, Kwannon temple, Asakusa.

(*Asakusa Kwannon Chōchin no Hato*).

Signed. *Shōjo Niudo Kyōsai kaku*. Seal. Painted 1887.

The Kwannon temple at Asakusa is remarkable for the huge paper lanterns which hang in its galleries, as well as for the number of tame pigeons which make their home in the overhanging eaves and gables of the building. This painting shows a portion of the carving of the roof timbers, and a huge decorated paper lantern, with a group of pigeons, some of which are in flight, and some settling on the carving and lantern.

44. Kakemono on silk, painted in ink, with slight colouring. Size 11×24.
Silk mounting, size 15×57.

The Sparrow-lantern (*Suzume-doro*).

Signed. *Shōjo Niudo Jioku Kyōsai*. Seal. Painted 1887.

The painting shows a number of sparrows, some flying, and others eating grain on what is called a Sparrow-lantern. This is a rustic garden ornament built of wood and thatch on a bamboo post, somewhat resembling in shape the stone standard-lanterns used in landscape gardening. The top has a board, sheltered by a little thatch roof, on which grains of rice are spread for feeding the birds in winter-time.

45. Kakemono on silk, painted in ink line and washes, with some colouring.
Size 18×47. Brocade mounting, size 24×83.

A flying crane, pines, bamboos, and tortoises, with the rising sun.

(*Hi no de no tsuru kame*).

Seal. Painted 1887.

Illustrated. Plate XIV.

This picture is a composition for the New Year, introducing the congratulatory emblems—the crane, tortoise, pine, bamboo, and the rising sun, with the addition of a waterfall and rocks in the background. The feathers of the crane are painted in lines and washes of *gōfun*, and crimson colouring is added to the crest; the rising sun is in vermilion; and the rocks, pine tree, waterfall, and tortoises, are outlined and shaded with black ink in the painter's strongest manner.

46. Kakemono on silk, painted in ink, with slight colouring. Size 12×36.
Silk mounting, size 17×66.

Hawk on a pine branch, and the rising sun.

Signed. *Shōjo Kyōsai gwa*. Seal. Painted 1886.

PLATE XII.

BAMBOOS IN A RAIN STORM.

Author's collection. Kakemono 38.

TWO CROWS ON A TREE, WITH LANDSCAPE.

Author's collection. Kakemono 51.

PLATE XII.

HAMBOGS IN A RAIN STORM.

Author's collection. Kaksennuoli 28.

TWO CROWS ON A TREE WITH LANDSCAPE.

Author's collection. Kaksennuoli 51.



PLATE XIII.

CARP SWIMMING IN A LAKE.

Author's collection. Kakemono 39.

PLATE XIII.

CAMP SWIMMING IN A LAKE

Author's collection. Kinkannon 39.



47. Kakemono on paper, painted in ink, with slight colouring. Size 17×47 .
Simple mounting, size 22×70 .

Hawk on snow-covered tree, holding a sparrow.

Signed. *Shōjo Niudo Jioku Kyōsai*. Seal. Painted 1887.

It is said to be a habit of the wild hawk, in winter time, when the landscape is covered with snow, to catch some small bird at sun-down and keep it in its claws unharmed until sunrise. The captive is set free in the morning, and from the direction in which it flies the hawk judges where other prey is likely to be found for the day. This painting is a fine example of trees in snow. The red rising sun introduced makes it a suitable decoration for the New Year.

48. Kakemono on paper, painted in ink, with a little colouring. Size 16×53 .
Silk mounting, size 22×90 .

The God of Wind chased by a falcon (*Taka ni kaze no kami*).

Signed. *Shōjo Kyōsai*. Seal. Painted 1886.

Illustrated. Plate XV.

This is a very powerful painting in bold washes of black ink combined with some delicate line work. The god of wind is represented with his wind-bag on his back, plunging headlong, while a falcon above is sweeping down in pursuit. The effect of the downward movement in the picture is enhanced by the lines and white mass of a torrent painted in the background. The painting is of considerable length. The same subject is somewhat differently treated by Kyōsai in a pair of paintings, Kakemono 55.

49. Kakemono on silk, painted in black ink and *gōfun*. Size 21×46 . Silk mounting, size 25×61 .

White eagle and monkey.

Signed. *Shōjo Kyōsai kaku*. Seal. Painted 1884.

Illustrated. Plate XVI.

A large white eagle is shown as having just alighted upon an arch-shaped rock, in the hollow of which is a monkey huddled up and making himself as small as possible in fear of being discovered. The feathers of the eagle are painted in *gōfun* and the monkey's fur is finely executed in the most finished manner of hair-painting.

50. Kakemono on paper, painted in ink and colour. Size 18×40 . Simple mounting, size 23×71 .

Ebisu and Daikoku.

Signed. *Meiji 17nen saru no ichigetsu itsu ka, Shōjo Kyōsai*. Seal.
Painted 1885.

This is one of Kyōsai's humorous paintings of two of the Gods of Fortune and their accessories. Daikoku is struggling with Ebisu, who is trying to strike with his fishing-rod one of Daikoku's rats for having seized Ebisu's fish.

51. Kakemono on silk, painted in black ink. Size 13×49. Silk mounting, size 15×72.

Two crows on a tree, with landscape.

Signed. *Jioku Niudo Kyōsai dzu.* Crow-seal. Painted 1883.

Illustrated. Plate XII.

This is one of Kyōsai's best paintings of crows. The forms of the birds are most powerfully dashed in with black ink, the half-tones washed with a lighter ink, and the beaks, eyes and claws sharply outlined with a fine brush. The tree branches and foliage, in the upper part of the picture, are boldly drawn in different shades of ink; and, at the bottom of the painting, a distant view of the temple and trees of Asakusa is shown, softly washed in, with streaks of mist out of which appears the large red orb of the rising sun. The picture is a beautiful example of *chiaroscuro* obtained by ink shades of different degrees of intensity, unfortunately not quite so successfully reproduced as could be desired in the collotype illustration. There are no absolute whites in a Japanese ink painting except those put in with *gōfun*, and the whiteness of the paper on which the collotypes are printed is destructive of the true effect of the lighter shades of some of the paintings reproduced.

52. Kakemono on silk, painted in ink. Size 13×33. Simple mounting, size 17×60.

A falconer and Mount Fuji.

Signed. *Meiji jiu hachi nen tori no ichi getsu futsu ka. Shōjō Kyōsai kaku.* Seal. Painted 1886.

This painting represents the four things which it is supposed to be lucky to dream of at the New Year, namely,—a man, a falcon, an egg-plant, and Mount Fuji. The inscription states that it was painted on the second day of the first month of the bird, the 18th year of Meiji.

53. Kakemono on paper, roughly painted in ink, with some colouring. Size 24×53. Simple mounting, size 28×84.

An Arhat with a rosary, seated on a rock with a snake below.

Signed. *Shōjō Kyōsai kaku.* Seal. Painted 1886.

54. A set of three Kakemonos on silk, painted strongly in ink, with some colour in the central picture. Size of each 25×79.

A concourse of crows.

Signed. *Shōjō Kyōsai.* Crow-seal. Painted 1887.

Illustrated. Plate XII.

PLATE XIV.

A FLYING CRANE, PINES, BAMBOOS AND TORTOISES, WITH THE
RISING SUN.

Author's collection. Kakemono 45.

PLATE XIV.

7 RISING GRANT, PINES, BAMBOOS AND TORTOISES, WITH THE
RISING SUN.

Author's collection, Kakemono 45.



These three Kakemonos form together one composition. The central painting shows a persimmon tree laden with red-coloured fruit, upon which three crows have alighted. The right hand painting contains three, and the left, four crows, all in flight, and disposed in such a manner that they appear to be circling around the three central ones in the fruit tree.

55. A pair of Kakemonos on silk, painted in ink and tinted with colour in parts. Size 14×51 . Simple mounting, size 19×75 .

The God of Wind chased by an Eagle.

Signed. *Shōjo Kyōsai ka ku*. Seal. Painted 1887.

This pair of pictures represents a similar composition to that of Kakemono 48, but in two paintings instead of one. In the right hand picture is the swooping eagle, and, at a lower level, in the left hand picture, is the God of Wind, shown falling headlong. Whereas, in Kakemono 48, the pursued deity has his wind-bag on his back, in this representation it is hanging in front of him, and, as it were, helping by its weight to drag him down.

56. A set of three Kakemonos on silk, highly finished in ink and body-colour. Size of each 12×34 . Gold brocade mountings to each, size 16×63 .

Urashima Tarō, crane, and tortoises.

Signed. *Shōjo Kyōsai kaku*. Seal. Painted 1887.

The central painting represents the legendary fisherman Urashima Tarō, who has sometimes been called the Japanese Rip van Winkle. According to the story, a goddess of the sea took a fancy to him and led him to her submarine palace where he dwelt for a number of years, till at length she permitted him to revisit the earth. On parting he received the gift of a casket which she instructed him never to open. Arriving at his village he opened the casket, which it seems contained the charm of eternal youth, and immediately became a very old man. Kyōsai, in this picture, makes him a handsome young fisherman rowing his fishing boat, as he appeared when he first captivated the marine goddess. The painting is highly finished with body-colour in the *goku saishiki* style. One of the side paintings gives the head and upper part of a crane standing knee-deep in the sea, and the red sun is shown rising from the ocean and reflected in the waves. This picture is also fully coloured. The third picture is in a bolder style of black ink painting with a little transparent colour introduced, and represents two of the fabulous hairy-tailed tortoises, on a sea-rock. It is supposed that this representation of hairy growth on the backs of tortoises in Japanese paintings may have originated from observing old sea-turtles upon whose shell a kind of sea-weed had grown. These three paintings form a New Year's triplet.

57. A set of three Kakemonos on silk, painted in ink and colour. Size of each 13×33 . Silk mounting, size 18×60 .

The goddess Kwannon on a dragon.Signed. *Kyōsai fudé.* Seal. Painted 1886.**White fowl and bamboo.**Signed. *Shōjo Niudo Jioku Kyōsai.* Seal. Painted 1886.**Wild geese in reeds.**Signed. *Kyōsai.* Seal. Painted 1886.

Illustrated, Plate XVIII.

There is no connection between the subjects of these three paintings, though they are of the same size and similarly mounted. As a triplet, however, they follow the rule that the central painting shall be a figure-subject and the most elaborate of the three. The central painting, of Kwannon, has been fully described in the chapter giving examples of painting technique; it is also illustrated in Plate XVIII, but the collotype unfortunately does not do it full justice in the half tones. The right hand painting represents a white red-crested cock standing on a bamboo stem; and the left hand picture, wild geese among reeds, in which is a reed-warbler. Both of these side paintings are in the rough style of ink painting.

58. A set of three Kakemonos on paper, painted in ink, with some colouring. Size of each, 23×48. Silk mountings, size 27×74.

Jiurōjin, the genius of longevity.Signed. *Sesshiu utsushi Shōjo Kyōsai fude.* Seal. Painted 1884.**Chinese landscape.**Signed. *Shōjo Kyōsai Jioku gwa.* Seal. Painted 1884.**Chinese landscape.**Signed. *Kyōsai.* Seal. Painted 1884.

The central painting of this triplet, given first in the list, is a representation of one of the Gods of Fortune, called Jiurōjin, as depicted by the old master Sesshiu. The inscription given above reads "The brush of Shōjo Kyōsai, copied from Sesshiu". The picture is in strong calligraphic style of painting, the drapery being drawn with bold conventional brush strokes, and the face coloured and shaded. The Chinese landscapes, for hanging right and left, are rapidly drawn in the impressionist style, with ink line and washes.

59. A pair of Kakemonos on silk, painted in ink with washes of colour. Size of each 11×35. Silk mountings, size of each 17×72.

An actor making-up for the character of O Iwa.**The fox-temple of O Iwa.**Signed. *Shōjo Kyōsai kaku.* Seals. Painted 1884.

PLATE XV.

THE GOD - OF - WIND CHASED BY A FALCON.

Author's collection. Kakemono 48.

PLATE XV.

THE GOD - OF - WIND CHASED BY A TALON.

Author's collection. Ikalimono 48.



These two pictures both relate to a popular tragedy formerly acted on the Japanese stage, the principal character of which is a woman named O Iwa. As the story goes, her husband, Iyemon, on account of his good looks and qualifications, was greatly coveted by a neighbouring family who secretly employed sorcery against the wife, O Iwa, so that she became hideously disfigured and finally went mad and disappeared. Iyemon was then received as the husband of the daughter of this rival family, who were shortly afterwards, one and all, attacked and torn to pieces by voracious rats, said to be the incarnation of O Iwa's revengeful spirit. The fane of O Iwa is the fox-temple (*Inari-sama*) at Yotsuya in Tokyo, and there exists a superstition that husband and wife must never visit this shrine together, lest the jealous spirit of O Iwa should bring about their separation or misfortune.

60. A pair of Kakemonos on silk, painted in ink and body-colour. Size 12×36. Old brocade mounting, size 18×71.

The magician called Gama-Sennin.

Signed. *Shōjo Kyōsai kaku*. Seal. Painted 1886.

The magician called Tekkai-Sennin.

Signed. *Shōjo Kyōsai kaku*. Seal. Painted 1886.

Illustrated. Plate XIX.

The first of these paintings represents the Chinese magician How-sien-seng, with the large white three-legged toad that was his constant companion, whereby he received the Japanese appellation Gama-Sennin, meaning Toad Magician. The second painting is of another magician called in China Tieh-kwai. He is always shown as in the act of blowing his spirit out of his mouth and sending it to visit the mountains of the immortals. Both paintings are in the most finished style of the Chinese or early Kano school of painters. The drawings are boldly outlined in the drapery, more delicately traced in the features and nudities, and elaborately shaded and coloured with body-colour throughout.

61. Kakemono on silk, painted in ink, in sketchy style. Size 24×54. Plain silk mounting, size 30×79.

Plum branch, sparrows, and stream.

Signed. *Shōjo Niudo Kyōsai*. Seal. Painted 1887.

62. A pair of Kakemonos on silk, painted in ink washes. Size of each 27×12. Silk mountings, size 30×45.

a. **The Summer Fuji** (*Natsu no Fuji*).

b. **The Winter Fuji** (*Fuyu no Fuji*).

Signed. (a) *Kyōsai kaku*. Seal. (b) *Shōjo Kyōsai*. Seal. Painted 1886.

In the first of these paintings the "peerless mountain", Fuji, is shown in black, surrounded with heavy rain clouds; and in the second picture it is shown with its peak completely covered with snow. They are both paintings of the kind called *yoko-mono*, broad in proportion to their height, and are meant to be hung singly and not together.

63. Kakemono on silk, painted in ink in rough style. Size 11×35. Plain mounting, size 13×66.

Jay on bamboo.

Signed. *Shōjo Kyōsai*. Seal. Painted 1885.

64. Kakemono on silk, painted in ink and colour in rough style. Size 11×24. Silk mounting, size 15×53.

Shrike catching a tree-frog.

Signed. *Shōjo Niudo Kyōsai kaku*. Seal. Painted 1887.

65. Kakemono on paper, painted in ink, in rough style. Size 12×27. Simple mounting, size 16×61.

Wild cat, frog, and willow tree.

Signed. *Jiōku Kyōsai kaku*. Seal. Painted 1888.

66. Kakemono on silk, painted in ink. Size 11×25. Silk mounting, size 16×48.

Crane, rock, and pine tree.

Signed. *Shōjo Kyōsai kaku*. Seal. Painted 1886.

67. Kakemono on paper, painted in ink with some colouring. Size 24×53. Simple mounting, size 28×84.

The magician of Kanzan.

Signed. *Kyōsai*. Seal. Painted 1884.

This is one of the fabulous Chinese magicians called Shih-te (Japanese *Jitoku*), as represented by an old master named Kanzan. The figure is shown as a youthful man clad in a shirt made of leaves, and carrying a broom.

PLATE XVI.

WHITE EAGLE AND MONKEY.

Author's collection. Kakemono 49.

PLATE XVI

WHITE EAGLE AND MONKEY.

Yorbo's collection. Kalamono 49.





PLATE XVII.



A CONCOURSE OF CROWS.

Author's collection. Triplet of Kakemonos 54.



PLATE XVII

A COURSE OF GROWS

Author's collection. Triples of Kalamunda 54.



68. Kakemono on paper, drawn in bold brush line and shaded in ink, with only parts coloured. Size 23×49 . Gold brocade mounting, size 30×82 .

The hermit Daruma.

Signed. *Shōjo Kyōsai no dzu*. Seal. Painted 1885.

Illustrated, Fig. 79, page 73.

Daruma was a Buddhist priest, the son of an Indian King, and is said to have visited China in the 6th century to preach Buddhism. He eventually set an example of self-abnegation and austerity by retiring to the mountains and enduring fatigue and privation until his lower limbs wasted away. He is always painted as a grizzly-bearded old man seated upon the ground, his head and the upper part of his body being covered with a mantle.

69. Kakemono on paper, painted in ink, in rough style. Size 12×25 . Simple mounting, size 16×56 .

Rice-loaf, rats, and the rising sun.

Signed. *Jioku Kyōsai kaku*. Seal. Painted 1887.

This is a picture for the first month of the year, as signified by the rice-loaf and the rising sun.

70. Kakemono on paper, painted in ink and colour in rough style. Size 12×41 . Simple mounting, size 16×75 .

Willow-tree, ivy, and pigeons.

Unsigned. Painted for the owner, 1885.

71. Kakemono on paper, painted in ink washes. Size 12×26 . Simple mounting, size 17×60 .

An Owl on a Torii.

Signed. *Kyōsai kaku*. Seal. Painted 1885.

The *torii* is a Shintō arch or gateway constructed of two uprights and two cross beams. The name is said to signify "bird-rest".

72. A set of three Kakemonos on paper, painted in ink, in a sketchy style. Size of each 7×27 . Silk mountings, size of each 11×60 .

Water-wagtail and sandpiper, on a beach.

Signed. *Kyōsai*. Seal.

Squirrels.

Signed. *Kyōsai kaku*. Seal.

Water-fowl in rushes.

Signed. *Kyōsai fudé*. Seal. Painted 1886.

73. A pair of Kakemonos on silk, painted in ink and colour. Size of each 12×36 . Simple mounting, size of each 16×67 .

Samurai at the willow tree of the Yoshiwara.

Signed. *Shōjo Kyōsai kaku*.

Attendant of samurai (*Yakko*).

Signed. *Shōjo Kyōsai kaku*. Seal. Painted 1885.

A willow-tree just outside the gateway of the *Yoshiwara* was called the *mikaeri-yanagi*, meaning "looking-back-willow", in allusion to the regretful "looking-back" of those who had parted from their favourites. These two paintings form together one composition.

74. A pair of Kakemonos on paper, painted in ink and colour. Size of each 12×26 . Silk mountings, size of each 16×58 .

Hills, pine-trees, and red maple-trees.

Signed. *Shōjo Kyōsai*.

Willow-tree, swallows and stream.

Seal. Painted 1886.

75. Kakemono on silk, painted in ink and colour. Size 11×24 . Silk mounting, size 15×54 .

Black heron and other water-fowl.

Signed. *Shōjo Kyōsai kaku*. Seal. Painted 1886.

76. Kakemono on silk, painted in ink. Size 13×33 . Silk mounting, size 18×63 .

Squirrels eating chestnuts.

Signed. *Shōjo Kyōsai kaku*. Seal. Painted 1886.

PLATE XVIII.

THE GODDESS KWANNON ON A DRAGON.

Author's collection. One of triplet of Kakemonos 57.



PLATE XIX.

THE MAGICIAN CALLED "GAMA-SENNIN."

THE MAGICIAN CALLED "TEKKAI-SENNIN."

Author's collection. Pair of Kakemonos 60.

PLATE XIX.

THE MAGician CALLED "WALA-Senxin."

THE MAGician CALLED "TAKAL-Senxin."

Author's collection. Pair of Inkstones 10.



77. Kakemono on paper, painted in ink with light colouring. Size 11×30 .
Silk mounting, size 15×60 .

Ducks.

Signed. *Kyōsai dzu*. Seal. Painted 1885.

78. Kakemono on paper, painted in ink and colour. Size 24×52 . Silk mounting, size 28×85 .

The goddess Monjiu seated on a lion.

Signed. *Shōjo Kyōsai kaku*. Painted 1884.

This painting was made after a picture by Tanyu and is characteristic of the Kano style.

79. Unmounted Kakemono on paper, painted in ink, and flesh tint added to the face. Size 9 feet $\times$ 18 feet.

The hermit Daruma.

Signed. *Kyōsai*. Painted 1885.

This painting is of enormous size. Its execution is mentioned in the preface and a photographic reproduction is given in Fig. 80 page 74.

80. Kakemono on silk, painted in ink and colour. Size 33×67 . Silk brocade mounting, size 41×114 .

Monkeys on a persimmon tree.

Monkeys by Kyōsai, persimmon tree finished by Atomi Gyokusho, and inscription added by Higuchi Chikkō.

This painting contains eight monkeys drawn in different attitudes of climbing, sitting, and swinging, which were completed by Kyōsai, but the tree on which they were supposed to be disporting themselves had been only roughly indicated in charcoal when the painter died. The lady-painter, Atomi Gyokusho, afterwards designed and painted the persimmon tree in the manner that the position of the monkeys suggested to her; and the *literatus* Higuchi Chikkō added a poetical inscription.

81. Kakemono on silk, painted in ink and colour. Size 40×23 . Simple mounting size 48×60 .

A powerful woman named O Kané.

This picture represents a strong and violent woman from the popular drama who has just thrown down and smashed a bucket of water.

82. Kakemono on paper, painted in ink in rough style with a little colour.
Size 24×54. Simple mounting, size 29×90.

The Shintō Deity Tenjin-sama.

Signed. *Shōjo Kyōsai*. Painted 1886.

PLATE XX.

A MONKEY.

Author's collection. Kakemono 33.

HAWK ON SNOW-COVERED TREE, HOLDING A SPARROW.

Author's collection. Kakemono 47.

PLATE XX.

A MONKEY.

Author's collection. Kalamono 33.

HAWK ON SNOW-COVERED TREE, HOLDING A STARROW.

Author's collection. Kalamono 47.



PLATE XXI.

A JAPANESE BEAUTY OF THE 11TH CENTURY.

FEMALE ATTENDANT AND YOUNG GIRL OF THE SAME PERIOD.

Author's collection. Screen 1.

PLATE XXI

JAPANESE BEAUTY OF THE 17TH CENTURY.

MALE ATTENDANT AND YOUNG GIRL OF THE SAME PERIOD.

Author's collection. Screen I.



SCREEN PAINTINGS.

1. Two-leaved screen with two paintings on paper, richly coloured and decorated with gold and silver, each measuring 2 feet wide by 4 feet 4 inches high. Mounted on antique silk brocade, with ornamentally pierced cedar panels below, and surrounded by a frame in dull black lacquer with embossed bronze fittings. Size of each leaf of the screen 3 feet wide by 6 feet high.

A Japanese beauty of the 11th century (*Yamato bijin Shohō jidai*).

Female attendant and young girl, of the same period.

Signed. *Shōjo Kyōsai gwa*. Large seal. Painted 1884-1885.

Illustrated. Plate XXI, also Frontispiece.

The figures on this screen are about three quarters of life size. The principal figure, represented on the right-hand fold, is gorgeously attired in the close fitting robe and narrow sash of the period, and has a high coiffure with tassels of hair hanging at the side of the face. She is leaning with one hand on the wooden pillar of the room, with a bunch of flowers in the other hand, and a basket of flowers is at her side. Behind her is a folding screen elaborately painted with landscape and figures representing the different stages and seasons of rice cultivation. A full description of the execution of this painting is given in the text, page 54, and following. The left-hand painting shows a lady's attendant of the same period. She has a different coiffure, the hair being looped up over the head, and is dressed in a white and silver robe decorated with a design of feathers and other ornament, and holds a fly-whisk in her hand. Behind her is a lacquered clothes-horse, called *yukō-kake*, on which rich drapery is hanging, and at her side a red lacquered tray with incense utensils and a flower vase into which a small girl in a red robe is placing flowers. The whole screen is illustrated in Plate XXI, and the frontispiece reproduces the right-hand painting in colour.

2. Two-leaved screen, with one painting continuous through both folds, richly coloured and gilt, on paper. Size of folded painting 4 feet 5 inches wide and 4 feet 10 inches high. Mounting of gold leaf with red lacquer frame and metal fittings. Width of each fold 3 feet, height 5 feet 9 inches.

The Seven Gods of Fortune in a bath-house (*Shichifukujin niutō no dzu*).

Unsigned. Painted 1884-1886.

This is a large painting representing, to about half life-size, the seven popular deities bathing together in a large public bath-house. Their various insignia,—the fish and fishing rod of Ebisu; the bag

of Daikoku; the deer, staff, and roll of Juirojin and Fukurokujin; the lyre of Benten; and the miniature pagoda of Bishamon, are piled up in the gallery in front. Hotei, the favourite god of children, is shown being scrubbed on the back by three babies. The painting is highly coloured, and though a nude subject, is treated with due decorum.

3. Two-leaved screen making a pair with screen No. 2, of the same size and mounting.

Hidari Jigoro and the Kyōto image.

Unsigned. Painted 1884-1886.

Illustrated. Plate XXII.

Hidari Jigoro, or left-hand Jigoro, was a famous sculptor to whom many notable wood carvings are attributed. The story runs that he once carved and coloured the life-sized model of a favourite Kyōto beauty so perfectly that it actually came to life. The painting shows the image just stepping out of its box, and Jigoro, who is engaged at some huge wood carvings on the left, struck with surprise and letting fall his chisel and mallet. The whole painting is executed in body colour, and the figure of the beautiful image is elaborately decorated in colour and gold. The study for the ornament on the robe as made by Kyōsai is reproduced in Fig. 17, page 32.

4. Two-leaved screen, with two paintings on silk, each 1 foot wide by 3 feet high. One painting is finished in body colour and gold, and the other is in ink and light colouring in a sketchy style. Mounting in gold leaf with black lacquer frame; width of each fold 2 feet, height 4 feet 6 inches.

Figure from the lyrical drama, *Momiji-gari*.

Signed. *Shōjo Kyōsai dzu.*

Sword and falling maple leaves.

Signed. *Shōjo Kyōsai kaku.*

Illustrated. Plate XXIII.

The right hand painting gives the masked and gorgeously clad figure of the female demon in the lyrical drama entitled *Momiji-gari*, or "The maple-viewing excursion". A certain noble, Taira no Koremochi is visiting a resort at Togakushi-yama to view the Autumn maples, when a demon disguised as a beautiful lady called Sarashima-hime appears, surrounded by female attendants. She offers Koremochi wine, and as they drink together her appearance changes; and perceiving that she is some evil spirit the noble draws his sword, at which, light as air, she bounds up through the maple boughs in the form of a hideous harpy, scattering the maple leaves around.

PLATE XXII.

HIDARI JINGORO AND THE KYOTO IMAGE.

Author's collection. Screen 3.

PLATE XXII

HIPPALE JEZGRO AND THE KYOTO MUSEUM

Author's collection. Screen 8.





PLATE XXIII.

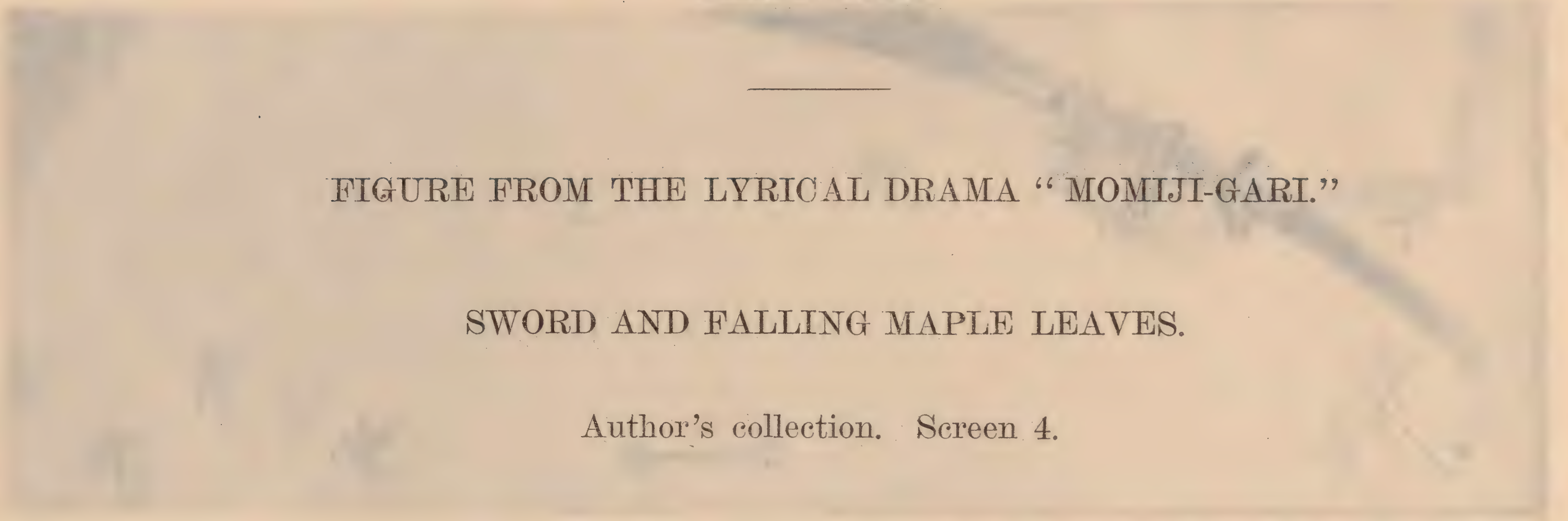


FIGURE FROM THE LYRICAL DRAMA "MOMIJI-GARI."

SWORD AND FALLING MAPLE LEAVES.

Author's collection. Screen 4.

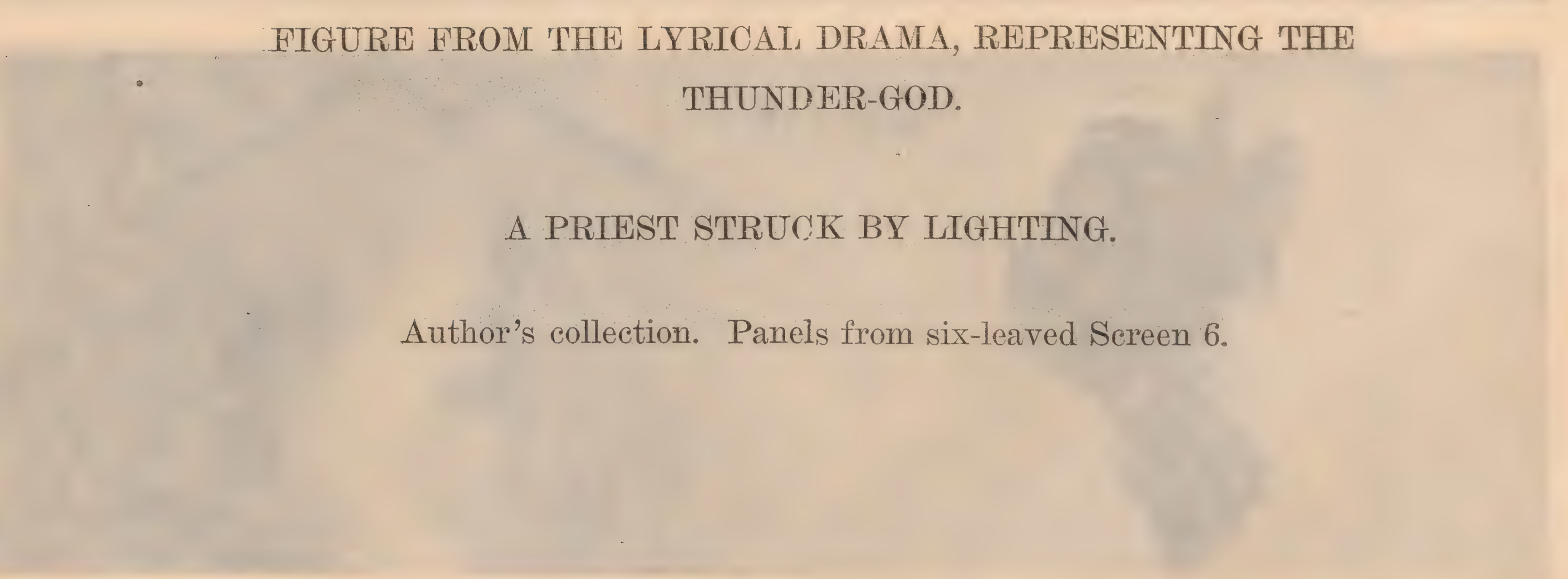


FIGURE FROM THE LYRICAL DRAMA, REPRESENTING THE
THUNDER-GOD.

A PRIEST STRUCK BY LIGHTING.

Author's collection. Panels from six-leaved Screen 6.



PLATE XXIII

FIGURE FROM THE LYRICAL DRAMA "MONTAGNE"

SWORD AND FALLING MAPLE LEAVES.

Author's collection. Screen A.

FIGURE FROM THE LYRICAL DRAMA, REPRESENTING THE

THUNDER-GOD.

A FOREST STRUCK BY LIGHTNING.

Author's collection. Tangle from six-joined Screen C.



The left-hand painting gives merely a bold ink sketch of a nobleman's sword, with a number of falling maple leaves added in colour, thus suggesting the story with a few touches. It is very usual in making two paintings having a connection in motive, and intended to be placed side by side, to execute one in an elaborate coloured style of painting, and the other in rough style, in ink with little or no colour. The female demon of this drama is also represented in Gaku No. 6, described further on.

5. Two-leaved screen, with rough paintings in ink, on paper, each measuring 2 feet by 3 feet 7 inches. Mounting of silver leaf with black lacquered border, width of each fold 3 feet, height 4 feet 9 inches.

Two horses painted in ink line.

The bell of Dōjōji.

Signed: *Kyōsai*, and *Kyōsai kaku*. Seals. Painted 1882.

Illustrated. Fig. 39, page 50.

The painting of horses on the right-hand leaf of this screen shows the manner of delineating objects by means of a few flowing brush strokes in black ink. The subject roughly depicted in the left-hand painting is that of the bell of the Dōjōji temple, and the *shirabyoshi*, or professional dancer, who represents a noble lady called Kyohime in the lyrical drama. It is said that the lady Kyohime formed an attachment with a wandering priest, who becoming tired of her, hid himself under the bronze bell of Dōjōji, whereupon she assumed the shape of a dragon and in her fury struck the great bell with such violence that it became red-hot and consumed the priest to a cinder. The painting is merely a rough sketch executed in a few light ink washes.

6. A six-leaved screen with six paintings on silk, each 12 inches×36 inches. Mounting of gold leaf and silk brocade, with black lacquered frame and metal fittings. Width of each leaf 16 inches, height 4 feet.

a. **Figure from the lyrical drama.**

Highly coloured and gilt.

b. **Woodland scene with wood-cutter in a tree.**

Painted in ink line and wash.

c. **Figure from the lyrical drama representing the thunder god.**

Highly coloured and gilt.

Illustrated. Plate XXIII.

d. **A priest struck by lightning.**

Painted in ink with some colour.

Illustrated. Plate XXIII.

- e.* **The Kwannon temple at Kiyomidzu, with cherry trees in blossom, and figures from the lyrical drama.**

Richly painted in body-colour.

Illustrated. Plate XXIV.

- f.* **The goddess Kwannon in battle.**

Delicately outlined and tinted in colour. with the addition of gold.

Illustrated. Plate XXIV.

Variously signed. *Kyōsai Shōjo Kyōsai, Kyōsai kaku.* Various seals.
Painted 1884.

- 7.** A six-leaved screen with six paintings on silk, of the same size and same mounting as Screen 6, with which it forms a pair.

- g.* **Group admiring a calligraphic tablet inscribed by Ono no Tofu.**

Painted in ink with light colouring.

- h.* **A willow branch, and a frog on a stump.**

Painted in ink.

- i.* **The God Fudo surrounded with flames.**

Richly painted in body-colour.

- j.* **A priest and horse struck by a flaming bolt from Fudo.**

Painted in ink, with light colouring.

- k.* **The famous courtesan, Jigoku-dayu, in company with a demon.**

Richly painted in colour.

Illustrated. Plate XXV.

- l.* **The priest Ikkiu holding a skull.**

Illustrated. Plate XXV.

Variously signed. *Kyōsai, Shōjo Kyōsai.* Various seals. Painted 1884.

Five out of the twelve panels of this pair of screens are illustrated among the Plates. The motives of the pictures are connected in pairs, one of each pair of paintings being in an elaborately finished and coloured style, and the other in black and white, or in ink with only slight colouring. Picture *b*, for example, represents, in a sketchy style of drawing, a rural scene described in the lyrical drama of which the richly costumed figure shown in painting *a* is the principal character. In picture *g*, the gate of a building is shown with a suspended tablet bearing some Chinese ideographs inscribed by the famous

PLATE XXIV.

THE KWANNON TEMPLE AT KIYOMIDZU WITH CHERRY TREES
IN BLOSSOM.

THE GODDESS KWANNON IN BATTLE.

Author's collection. Panels from six-leaved Screen 6.

PLATE XXIV

THE KWANON TEMPLE AT RYOMIDU WITH CHERRY TREES
IN BLOSSOM

THE GODDESS KWANON IN BATTLE

Author's collection. Panel from six-panel screen at



PLATE XXV.

THE FAMOUS COURTESAN, JIGOKU-DAYŪ, IN COMPANY WITH
A DEMON.

THE PRIEST IKKIŪ, HOLDING A SKULL ON A STICK.

Author's collection. Panels from six-leaved Screen 7.

PLATE XXV.

THE FAMOUS COURTNEY, THORNTON, IN COMPANY WITH
A DEMON.

THE PRINCE OF THE, HOLDING A SKULL ON A STICK.

Author's collection. Panels from sixteenth century.



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PLATE XXVI.

A HAWK IN DOWNWARD FLIGHT, AND REEDS.

A SPARROW IN FLIGHT AND THE RISING SUN.

Author's collection. Panels from six-leaved Screen 7.

A DEMON DISGUISED AS AN ITINERANT PRIEST, AND A SERVANT-BOY.

Author's collection. Panels from six-leaved Screen 8.



PLATE XXVI.

A HAWK IN DOWNWARD FLIGHT AND REEDS.

A SPARROW IN FLIGHT AND THE RISING SUN.

Author's collection. Panels from six-leaved screen 7.

A SCENE DISGUISED AS AN ITINERANT PRIEST, AND A SERVANT-BOY.

Author's collection. Panels from six-leaved screen 8.



writer Ono no Tofu, which a group of officials are regarding with admiration. The companion painting *h* shows a frog on a river pile with a willow branch hanging over it. The two pictures both relate to the story of Ono no Tofu who was a comparatively illiterate man till the age of forty, but was prompted to the perseverance through which he afterwards became an accomplished writer, by seeing a frog attempting to alight on the branch of a willow tree and succeeding after many failures. The association of the Jigoku dayu, shown in painting *e*, with the priest Ikkiu, represented in painting *f*, is mentioned in the preface of this volume, and is illustrated in Plate I. In this screen-painting, Kyōsai has depicted the courtesan in company with a kneeling demon, apparently acting as her servant, and has decorated her robes with pictures of nude human beings suffering the torments of hell.

8. A six-leaved screen with six paintings on silk, each 12 inches×36 inches. Mounting of gold-powdered paper, with black lacquered frame and metal fittings. Width of each leaf 17 inches, height 4 feet 8 inches.

a. **Samisen player and actor.**

Roughly painted in ink.

b. **Actor assuming the form of a rat.**

Roughly painted in ink.

c. **An ancient Chinese painter, drawing fabulous lions.**

Painted in ink and colour.

d. **A weasle catching a sparrow, and bamboo.**

Roughly painted in ink.

e. **A demon disguised as an itinerant priest, and attendant.**

Strongly painted in black ink and colour.

f. **The Wistaria-maiden (*Fujimusume*), and a falconer, emerging from a painting on a screen.**

Painted in body-colour.

Signed. *Shōjo Kyōsai kaku*. Various seals. Painted 1883.

Illustrated, Plate XXVI.

9. A six-leaved screen with six paintings on silk, of the same size and same mounting as Screen 8, with which it forms a pair.

g. **A mask called *noroi*, representing the face of the jealous female avenger.**

Painted richly in body-colour.

- h.* The gateway and fatal tree of Kifune Daimyōjin temple, and two figures engaged in mortal combat.

Painted in ink with light colouring.

- i.* A hawk in downward flight, and reeds.

Painted in ink and colour.

Illustrated. Plate XXVI.

- j.* A sparrow in flight, and the red rising sun.

Painted in ink and colour.

Illustrated. Plate XXVI.

- k.* The warrior Yoshi-ye, (*Hachiman-tarō*), at Nakaso no seki.

Painted in ink and colour.

- l.* Hachiman-tarō discovering an ambush from a flight of wild geese.

Painted in ink.

Variously signed. *Shōjo Kyōsai, Kyōsai kaku.* Various seals. Painted 1883.

The subjects of the paintings of this pair of screens are connected in pairs, as in Screens 6 and 7. Some are from the motives of the *Otsu-ye*, a series of caricature drawings issued at *Otsu* and supposed to have been originated by the artist Matahei in the 16th century. Paintings *e* and *f*, of the demon-priest, and the *Fuji-musume*, have been alluded to in describing Kakemono 17, and are illustrated in Plate XXVI. The other *Otsu-ye* are panels *a* and *b*, representing characters from the primitive theatrical performances. The pictures *g* and *h* illustrate the popular superstition regarding the powers for evil possessed by certain trees, and the custom among vindictive women of nailing a straw image representing some enemy or faithless lover to the tree-trunk and invoking a curse upon the offending person. One painting shows a life-size mask of the face of the jealous female avenger, and the other gives a view of the gateway and fatal tree of the Kifune Daimyōjin temple before which two figures are struggling in mortal combat. The panels *k* and *l* represent historical events from the life of Yoshi-ye. Paintings *i* and *j* of a hawk and a sparrow, are also illustrated in Plate XXVI.

10. A six-leaved screen with six paintings on silk each 11 inches×26 inches. Mounting of gold leaf and silk brocade, with black lacquered frame and metal fittings. Width of each leaf 18 inches, height 4 feet 2 inches.

- a.* A white hawk, a pine tree, and waterfall.

Painted in black ink and *gōfun*.

Illustrated. Plate XXVIII.

PLATE XXVII.

SMALL LONG-EARED OWL ON A PLUM TREE STUMP.

FISH OF DIFFERENT KINDS SWIMMING.

WHITE HAWK, PINE TREE AND WATERFALL.

Author's collection. Panels from six-leaved Screens 10 & 11.

PLATE XXVII

SMALL LONG-EARED OWL ON A PLUM TREE STUMP.

FISH OF DIFFERENT KINDS SWIMMING.

WHITE HAWK, PINE TREE AND WATERBURY.

Author's collection. Fangle from six-leaved Serris 10 & 11.





PLATE XXVIII.

RABBITS AMONG FLOWERS, AND A SNAKE.

A WHITE AND A BLACK MONKEY ON A FRUIT TREE.

Author's collection. Panels from six-leaved Screens 10 & 11.



PLATE XXVIII

RABBIT AMONG FLOWERS AND A SNAKE

A WHITE AND A BLACK MONKEY ON A FRUIT TREE

Author's collection. Panels from six-leaved screens 10 & 11.



b. **Fish of different kinds swimming.**

Delicately painted in ink shading.

Illustrated. Plate XXVI.

c. **Falcon pouncing on its quarry.**

Strongly painted in ink.

d. **A white and a black monkey on a fruit tree.**

Elaborately painted in ink and colour.

e. **Pigeons, rocks, and bamboos.**

Painted in ink and body-colour.

f. **Wild cat with a rat.**

Strongly painted in ink.

Variously signed. *Shōjo Kyōsai, Kyōsai, Kyōsai fude.* Various seals. Painted 1884.

11. A six-leaved screen with six paintings on silk, of the same size and same mountings as Screen 10, with which it forms a pair.

g. **Small long-eared owl on a plum-tree stump.**

Painted in ink washes.

Illustrated. Plate Plate XXVIII.

h. **Rabbits among flowers, and a snake.**

Painted in body-colour.

Illustrated. Plate XXVII.

i. **Water-fowl on sea-rocks.**

Painted in ink and colour.

Squirrels and bamboo.

Painted in ink.

k. **Heron in flight over trees.**

Painted in ink washes and body-colour.

l. **A badger and rocks.**

Painted in ink.

Variously signed. *Shōjo Kyōsai kaku, Kyōsai dzu, Kyōsai.* Various seals. Painted 1884.

12. A two-leaved screen with two paintings on paper each 2 feet×4 feet 6 inches. Simple paper mounting and black wooden border, width of each leaf 2 feet 8 inches, height 5 feet 6 inches.

a. **Running hare, waves, and moon.**

Painted roughly in ink washes.

b. **Plum trees, puppies and snow.**

Painted roughly in ink washes.

Signed. *Shōjo Kyōsai*. Seal. Painted 1886.

13. A two-leaved screen with two paintings on paper, of the same size and same mounting as Screen 1., with which it forms a pair.

a. **A wild swan and reeds.**

Painted roughly in ink washes.

b. **A white heron on the end of a punt, water, and moon.**

Painted roughly in ink washes.

Signed. *Shōjo Kyōsai Niudo ye*. Seal. Painted 1886.

14. Low two-leaved screen (*Makura byōbu*), width of each leaf 32 inches, height 16 inches. Gold mounted with black lacquered border, and having six small oblong paintings irregularly arranged on the gold mounting.

a. **The head of a dragon and clouds.**

Painted in black line and gold.

b. **Girl dancing and man playing samisen.**

Painted in strong body-colour on gold.

c. **Running horse.**

Painted in strong ink line on gold.

d. **Two O tafuku (fat chubby-faced women), one arranging flowers.**

Painted in ink and body-colour on gold.

e. **The god of wind and his wind bag,**

Painted in black line and colour on gold.

f. **Masked figures dancing.**

Painted in ink and body-colour on gold.

Signed. *Kyōsai, Shōjo Kyōsai*. Tōiku seal. Painted about 1878.

PLATE XXIX.

THE SEVEN GODS OF FORTUNE AND OKAMÉ AT A BANQUET.

Author's collection. Gaku 1.

A PROCESSION OF BLIND MEN LED BY A WHITE HARE TO THE MOON.

Author's collection. Gaku 2.

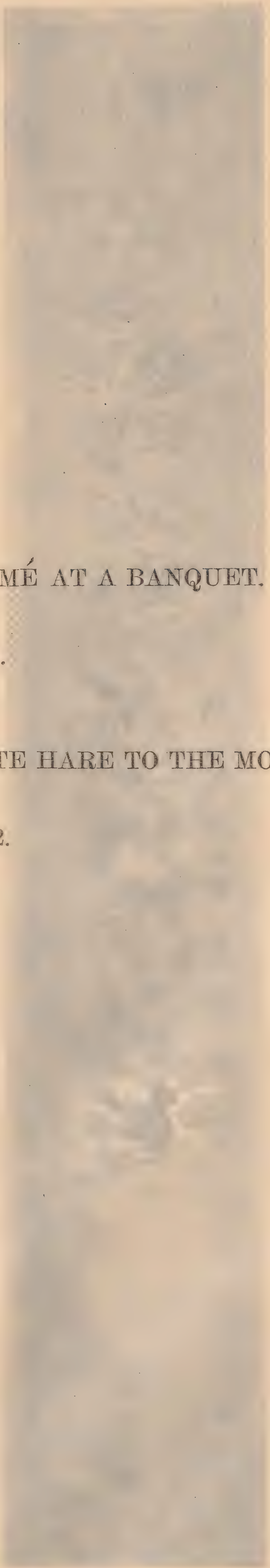


PLATE XXIX

THE SEVEN GODS OF FORTUNE AND OKAMI AT A BANQUET

Author's collection. Gaku I.

A PROCESSION OF BLIND MEN LED BY A WHITE HARE TO THE MOON

Author's collection. Gaku 2.



PLATE XXX.

THE DRAGON OF HORIUJI TEMPLE.

Author's collection. Gaku 3.



THE FEMALE DEMON OF TOGAKUSHI-YAMA.

Author's collection. Gaku 6.

PLATE XXX.

THE DRAGON OF HORIOJI TEMPLE.

Author's collection. Gaku 3.

THE REMAINS DEION OF TOGAKEISHI-YAMA.

Author's collection. Gaku 6.



FRAMED PAINTINGS (*Gaku*).

1. Gaku in cedar-wood frame 8 feet long and 2 feet high, with painting on silk 17 inches high by 7 feet 4 inches long, painted in ink and body-colour.

The seven Gods of Fortune, and Okamé, at a banquet.

Signed. *Shōjo Kyōsai*. Seal. Painted 1881.

Illustrated. Plate XXIX.

This painting is very elaborately executed in *goku saishiki*. It shows the seven gods at a feast and the popular goddess Okamé, who does not belong to the Heptarchy, is introduced as a waiting-maid pouring out wine for the guests.

2. Gaku in cedar-wood frame, 10 feet long and 22 inches high, with painting on silk 9 feet 2 inches long and 16 inches high, painted in ink line and washes with slight colouring added.

A procession of blind men led by a white hare to the moon.

Seal only. Painted 1881.

Illustrated. Plate XXIX.

This painting is one of Kyōsai's satirical conceptions intended to have a political meaning. Twenty shaven-headed blind men, laden with bundles of books, are being conducted by a white hare, wearing the mask of a *tengu*, towards a large orb representing the moon. The white hare in Japanese legend is supposed to inhabit the moon, and the *tengu* is an imaginary being, half man half bird, supposed to dwell in certain mountains, and remarkable for a very long nose. This feature of the face being more prominent among Europeans than Japanese, the word *tengu* has been sometimes satirically used to designate foreigners. The meaning of Kyōsai's lampoon apparently was, that a number of people, possessed of foreign books which they could not read, were being blindly conducted under foreign leadership to a place of illusion.

3. Gaku in black lacquered frame 5 feet 6 inches long and 2 feet 4 inches high, with painting on paper in ink and gold. Size 4 feet 5 inches long and 2 feet high.

The dragon of Horiuji temple.

Signed. *Shōjo Kyōsai fude*. Tōiku seal. Painted 1884.

Illustrated. Plate XXX.

This dragon was painted by Kyōsai after returning from a visit to Horiuji temple, and in the style of a famous dragon painting in this temple by one of the early Kano masters. It is outlined in bold black line and elaborately shaded in ink, and gold powder is used in the high lights. The clouds surrounding the dragon are also elaborately shaded in black and gold. The painting is stamped with Kyōsai's Kano seal, bearing the name Tōiku.

4. Gaku in black lacquered frame 3 feet 4 inches long by 1 foot 2 inches high, with gold mounting. Painting on silk, 2 feet 7 inches long by 10½ inches high, executed in ink washes.

Mount Fuji in Autumn.

Signed. *Jioku Kyōsai dzu.* Seal. Painted 1889.

5. Gaku in black lacquered frame, 2 feet 7 inches long and 1 foot 8 inches high, with gold mounting, and painting on silk 1 foot 10 inches long and 1 foot 2 inches high, executed in ink and body-colour.

Children playing with goldfish.

Kyosai Seal. Painted 1889.

6. Gaku consisting of a wood panel covered with gold leaf and painted in thick body-colour and gold, size 19 inches wide by 12 inches high.

The female demon of Togakushi Yama.

Signed *Kyōsai.* Seal. Painted about 1878.

Illustrated. Plate XXX.

This is a fine example of decorative painting in body-colour upon wood, using strong size and *gofun* with the colours. It represents a female demon—a sort of harpy without wings—clinging to the branches of a maple tree, and the subject is taken from one of the lyrical dramas called the *Momiji-gari*, or the Maple-viewing Excursion, already referred to in describing the paintings of Screen 4. The present painting depicts the female demon clinging to a branch of the maple trees into which she has risen on being detected by Koremochi and threatened with his sword, completely transformed into a hideous harpy still clad in the gorgeous robes of the beautiful lady whose shape she had at first assumed. The picture is a unique example of the use of powerful ink line in combination with solid body-colouring full of ornamental detail of extreme delicacy, resembling the work of the miniaturist. The branches of the maple trees, and the fold-lines of the white flowing mantle and other robes are struck in with strong black strokes upon the gold ground, and these drapery lines are left showing between the thick body-colour which ornaments the surfaces. The red maple leaves of the branches are drawn as if swayed by the wind, and the air is shown full of falling maple leaves.

PLATE XXXI.

THE TEMPTATION OF SHAKA NIORAI.

Author's collection. Painting from Album 1.

PLATE XXXI

THE TEMPTATION OF SHAKA NIOBAL

Alphonsus collection. Painting from Album I.



如空曉齋画

ALBUM PAINTINGS AND SKETCHES.

1. Folding Album in silk brocade cover, with corner fittings in embossed bronze, size 14 inches×18 inches, containing 8 select paintings on silk each 10 inches × 14 inches.

a. **The temptation of Shaka Niorai.**

Highly finished painting in ink, body-colour, and gold.

Signed. *Jioku Kyōsai gwa.*

Illustrated. Plate XXXI.

It is related of Sakyamuni (Shaka Niorai) that during the period in which he practised austerity in the mountains of Zō-dzu-sen he remained at night seated on a hard stone in the attitude of meditation, and was assailed by serpents, dragons, and ferocious beasts.

b. **The punishment and conversion of Rokusō zenji.**

Painting in delicate ink line and washes, with some colouring.

Signed *Jioku Kyōsai dzu.*

Illustrated. Plate XXXII.

In this painting a priest is shown struggling in the water, and another priest in a boat threatening him with an oar. It is said that the famous priest, and sixth incarnation of Buddha, called in Japan Rokusō zenji, was converted to the pious life for which he gained distinction on being threatened with drowning by his teacher.

c. **The Buppōso, a large bird of richly coloured plumage, and a blossoming tree.**

Highly coloured with gold lines to the feathers.

d. **Boys watering a drove of cattle.**

Delicately painted in fine ink line and colour tints.

The motive of this painting is the familiar *ushi-kozō*, or ox-boy—a child riding an ox. Kyōsai has represented a large number of boys on oxen, together, the oxen being taken to drink at a river, and willow trees, rocks, and a distant landscape are introduced.

Painted in ink and body-colour.

e. **A white eagle attacking a wolf, and mountain crags.**

Signed. *Kyōsai kaku.*

- f.* Landscape showing a mountain tarn, with reeds, distant hills,
a misty moon, wild geese, and ducks.

Painted delicately in ink line and washes with a little body-colour
introduced.

Signed. *Kyōsai dzu.*

Illustrated. Plate XXXIII.

- g.* Grey hawk holding a sparrow, perched on a maple tree.

Painted in ink and colour.

Signed. *Kyōsai dzu.*

- h.* Red and white cat catching a frog, amidst rocks and water plants.

Highly coloured in body-colour.

Signed. *Kyōsai dzu.*

2. Folding Album, silk covered, size 13½ inches by 21½ inches, containing sketches and studies by Kyōsai, including thirty-three panel sketches of crows, and crows with pigeons, some illustrated on pages 31, 32, and 64, twenty outline drawings of Rakan (Arhats), and about seventy miscellaneous sketches and designs for paintings.
 3. Folding Album forming a pair with Album 2 and containing about fifty outline drawings of Rakan some of which are illustrated on pages 43 and 44, and other sketches.
 4. Folding Album, silk covered, size 15 inches by 20 inches containing about forty paintings and sketches on silk and paper signed by Kyōsai, and six paintings by different Kyoto painters.
-

PLATE XXXII.

THE PUNISHMENT AND CONVERSION OF ROKUSŌ-ZENJI.

Author's collection. Gaku 1.

PLATE XXXII

THE POLISHMENT AND CORRECTION OF HORSE-NECK

Antique's collection - Galen I.

如空曉山圖



PLATE XXXIII.

LANDSCAPE SHOWING A MOUNTAIN TARN WITH REEDS, DISTANT
HILLS AND A MISTY MOON, WITH WILD GEESE AND DUCKS.

Author's collection. Painting from Album 1.

PLATE XXXIII

LANDSCAPE SHOWING A MOUNTAIN TERN WITH REEDS, DISTANT
HILLS AND A MISTY MOON WITH GEESE AND DUCKS

Author's collection. Painting from Album I.



覺齋圖



GLOSSARY

Ai.—Indigo colour.

Ai-no-gu.—Indigo mixed with *gōfun* (whitening).

Ao-kin.—“Green gold.” Gold powder of a brassy hue sometimes used in painting.

Ao-ni-ban.—“Number-two-green.” A term signifying the second intensity of emerald green colour in referring to the pigment *rokushō*.

Arashiyama.—A mountain gorge near Kioto noted for its picturesque scenery.

Ara-so.—“Rough waves”. A term used for a conventional ornament of wave spirals and spray.

Asakusa.—A district north of Tokyo noted for its large temple of Kwannon.

Asagi.—A term for light blue made of indigo and *gōfun*: the same as *ai-no-gu*.

Biaku-gunjo.—The lightest shade of blue produced from carbonate of copper.

Biaku-roku.—The lightest shade of *rokushō* (emerald green) produced from acetoarsenite of copper.

Bunjin-gwa.—A modern Chinese style of painting affected by certain painters.

Buppōso.—A rare bird of brilliantly coloured plumage found near Nikkō.

Byōbu.—A folding screen.

Cha.—“Tea”. A term used in painting for “tea-colour” and applied to any dull green, brown, or russet colour.

Chōchin.—A paper lantern.

Chu-saishiki.—Colouring of medium degree in painting.

Chu-sumi.—“Medium ink.” Black ink a little diluted with water.

Daikoku.—One of the Seven Gods of Fortune, represented with a bag of money, bales of rice, a mallet, and accompanied by rats.

Daruma.—A famous Indian priest and hermit who practised asceticism until his lower limbs rotted off.

Dzu.—“Drawing”

Ebisu.—One of the Seven Gods of Fortune, represented as a fisherman with fishing-rod and a large fish called the *tai*.

Emma-do.—A temple building dedicated to Emma-ō, the God of Hades, and his Judges, and containing their images.

Emma-ō.—The God of Hades.

Enji.—An abbreviated term for the colour *shoyenji*.

Enoshima.—A picturesque island near Kamakura.

Enryokwan.—A building for official entertainments.

Fudé.—A painter's brush of the ordinary round and pointed kind.

Fuigo-no-matsuri.—The festival of warding off the demon of fire, which took place on the 8th day of the 11th month of the old calendar.

Fujimusume.—“The wistaria-maiden”. One of the subjects of the Otsu-ye; described in the text.

Fujiyama.—Mount Fuji, the great extinct volcano of Japan.

Fukurokujin.—One of the Seven Gods of Fortune, represented with a very high cranium.

Fuyu.—“Winter”.

Fuyu no Fuji.—Mount Fuji covered with snow as seen in winter time.

Gaku.—A Japanese framed painting.

Gama-sennin.—A fabulous Chinese magician represented with a huge three-legged white toad as his companion.

Geisha.—A professional singing-girl.

Gōfun.—Whiting made from calcined shells and used in painting.

Goku-saishiki.—“Full-colouring”. A term applied to the most elaborate method of colouring by means of body-colour.

Gu.—A term implying the addition of *gōfun* (whiting) to pigments, see *ai-no-gu* &c.

Gunjo.—A medium shade of blue produced from carbonate of copper.

Gwa.—“Painting”.

Gwa-den.—A treatise on painting.

Gyō.—A term applied in painting and other arts to a medium degree of elaboration.

Gyōsho.—The medium or current style of writing Chinese ideographs.

Hachiman-tarō.—Hachiman was the Japanese God of War and the title Hachiman-tarō is applied in history to the famous warrior Yoshi-iyē.

Haké.—A broad flat brush used in painting.

Hakkei.—“Eight views”. A term used to designate notable landscapes both in China and Japan.

Hato.—A pigeon.

Hatsu-uma.—“The first horse day.” A term in the old Zodiacal calendar applied to a particular day of the New Year.

Hi.—“Vermillion”.

Hidari-Jigoro.—The name of a famous left-handed sculptor of Japan.

Hina-sama.—Images representing the Emperor and Empress, used at the Girls' Festival taking place on the 3rd day of the 3rd month.

Hi-no-de.—The rising sun.

Hiotto-ko.—A comical personage with a protruding mouth represented as accompanying the Goddess Okamé.

Horiuji.—The name of a famous Buddhist temple.

Hoshi-no-tama.—A term applied to the form of the sacred jewel of Japan, globular, and pointed above.

Ikkiū.—A famous poet and priest said to have been the teacher of the courtesan Jigoku-dayū.

In.—Seal, stamp.

Inari-sama.—A fox-temple.

Inkyo.—An aged person in retirement.

Iro-yoshi.—“Good-colour”. A term used in reference to gold powder of good reddish colour.

Jigoku-dayū.—A famous courtesan often represented in Japanese paintings.

Jiurōjin.—One of the Seven Gods of Fortune.

Kagami-do.—A wood-panel door used in corridors in Japanese buildings.

Kago.—A sort of sedan-chair used as a conveyance on mountain roads.

Kagura.—A religious dance performed in front of temples.

Kaisho.—The squarely written style of Chinese ideographs.

Kakemono.—A Japanese rolled painting for hanging.

Kame-no-ko.—A tortoise or turtle. A motive of felicitation used in Japanese art.

Kano.—A family name, applied to a certain school of painters.

Ka-no-ko.—A kind of ornament used in painting, consisting of small squares, circles, or dots, of opaque white, on a coloured ground.

Kanzan-Sennin.—A fabulous Chinese magician represented as a youthful man with a besom.

Karakami.—A paper-covered door-slide used in Japanese buildings, to receive paintings.

Kaze-no-kami.—The common name for Fūjin, the God-of-wind.

Kegaki-fudé.—A very fine long pointed brush used for painting hairs.

Keshiki.—Natural scenery.

Kin.—“Gold”.

Kin-de.—“Gold powder”.

Kin-nikawa.—“Gold size”. A mixture of gelatine, gamboge, and burnt sienna, used underneath gold powder or gold leaf in Japanese paintings.

Kiyenji.—A pigment of purple brown colour.

Konjō.—The deepest shade of blue produced from carbonate of copper.

Koremochi.—One of the Taira nobles.

Kuma.—“Shade”. Shading used in painting.

Kuma-nuri.—“Shaded colour”.

Kuri.—“An incision”. A term used in painting for the light back-lining added to a dark outline to produce softness.

Kuro Honzo.—The name of a famous temple-building at Shiba painted of a black ground colour.

Kuro-sumi.—“Black ink”. The blackest shade of ink used in Japanese painting.

Kusa-no-shiru.—“Juice of grass.” A transparent green colour composed of indigo and gamboge.

Kwannon.—The Japanese Goddess of Mercy.

Kyohime.—The revengeful lover of Anchin the priest of the Dōjōji temple.

Kyojiya.—A paperhanger.

Maga-tama.—Talon-shaped beads of jade or other valuable stone used as personal ornaments in early times.

Makura-byobu. “Pillow screen.” A very low folding screen.

Manzai.—Street minstrels who parade at the New Year.

Mino-gami.—A thin kind of Japanese paper produced in the province of Mino.

Miru-maru.—“Sea-weed circles”. A conventional ornament designed from the form of sea-weed.

Mitsunaga.—A famous old master of Japanese painting.

Momiji.—“A maple”. A term applied to many species of trees whose leaves redden in the Autumn.

Momiji-gari.—An excursion for viewing the reddening maples.

Monjiu.—One of the Buddhist deities, represented riding upon a lion or an elephant.

Natsu.—Summer.

Natsu-no-Fuji.—The mountain Fuji as it appears in the summer-time, without snow.

Narita.—A town in the province of Shimosa famous for its temple to Fudo-sama.

Nedzumi-iro.—“Rat-colour”. A grey colour.

Nikawa.—Glue or size.

Niudo.—Bonze, priest.

Nō.—The Japanese lyrical drama.

Noroi.—Invocation of evil upon a person.

Nuritsuke-saishiki.—"Colour-daubing". A term applied to a certain careless style of colouring, in Japanese painting.

Obi.—The broad sash worn round the loins by women in Japan.

Odo.—Yellow ochre.

Ojiu.—"By request." A term often inscribed on Japanese paintings.

Okamé. A popular female deity.

On.—Gratitude.

Oni.—Fiend, demon.

Ono no Tofu. A famous scholar and calligrapher.

Otafuku.—A term applied to plain fat women.

Otsu-ye.—A term applied to certain caricature paintings emanating from the town of Otsu in the seventeenth century.

Rakan.—The Japanese name for Arhat. The primary group of Rakan as represented in Japanese art consists of sixteen; and the larger group of five hundred.

Rokushō.—The strongest shade of emerald green produced from aceto-arsenite of copper.

Ryo.—A dragon.

Saishiki.—Colouring, decoration.

Saké.—Japanese rice-wine.

Samisen.—The common stringed instrument played with a plectrum, and used by singing girls.

Samurai.—A person of the military class.

Sanja.—"Three shrines."

Sansui.—Mountain scenery.

Sarashima-hime.—The name of the female demon in the lyrical drama *Momiji-gari*.

Shido.—A pigment of Indian-red colour.

Shijo.—A street in Kioto; also the name of a naturalistic school of painters originating in that locality.

Shin.—A term applied to the finished or most elaborate style, in painting and other Japanese arts.

Shirabyoshi.—The name of a professional female dancer in ancient times.

Shita-ye.—"Under-drawing". A preliminary cartoon or outline-drawing from which a painting is afterwards executed.

Shiu-sumi.—A mixture of black ink and vermillion, forming a dull grey.

Shiwo.—Gamboge.

Shizoku.—A person of the gentry class.

Shō.—An ancient musical wind-instrument used in the lyrical drama and at funeral rites.

Shohō.—A Japanese era of the 11th century.

Shōjo.—A fabulous red-haired human being addicted to drinking *saké*. One of the names assumed by Kyōsai.

Shōki.—The Japanese name for the ancient Chinese official Chung Kwei, called the demon-queller.

Shoyenji.—A rose-coloured vegetable dye used as a pigment by painters.

Sō.—A term applied to the roughest style of painting.

Sōsho.—A term applied to the most abbreviated cursive hand used in writing Chinese ideographs.

So-guma.—"General-shading." A term used in painting for broad shading.

Sumi.—Chinese ink.

Sumi-ye.—A painting executed entirely in black ink without colouring.

Sunago.—Flakes of gold leaf sprinkled on a painting.

Suzume.—A sparrow.

Suzume-do.—A garden shelter and feeding-shelf for sparrows, made in the shape of a pillar-lantern.

Taisha.—Burnt-sienna.

Tajikara.—One of the primitive Shintō deities.

Taka.—A hawk or falcon.

Tan.—A pigment of orange colour made from oxide of lead.

Tekkai-sennin.—A fabulous Chinese magician, represented as blowing his own spirit out of his mouth, and sending it to visit the mountains of the immortals.

Tengu.—A mythical being, half human, represented with a long nose, or the beak of a bird, and wings.

Tenjin-sama.—The deified title of Sugawara Michizane, to whom many Shintō shrines are dedicated.

Toba-ye.—A term applied to paintings after the humorous style of the priest Toba Sōjō, a painter of the 12th century.

Togé.—A flat brush made of very coarse bristles.

Toko-no-ma.—The recess in a Japanese room in which pictures are hung.

Torii.—An archway or gate-opening erected in front of Shintō temples.

Tori-no-ko.—A superior kind of Japanese paper used by painters.

Tōshi-gami.—“Chinese paper”. The ordinary kind of paper used by Japanese painters.

Tsuitate.—A framed screen of one panel, used in halls and corridors.

Tsune-iro.—“Common colour”. A term applied to gold powder of a brassy colour.

Tsuru.—A crane.

Ume-yashiki.—A grove of plum trees.

Ungen.—Colours gradated in different tones.

Unkei.—A famous wood-carver of ancient times

Urashima-tarō.—The name of the legendary fisherman who became enamoured of a sub-marine goddess.

Ushi.—An ox.

Ushi-kozō.—“Ox-boy”. A child represented in Japanese paintings riding upon an ox.

Usumé.—A primitive Shintō deity, said to have invented music and dancing.

Usu-saishiki.—“Thin-colouring”. Light colouring or tinting applied to parts of Japanese ink paintings.

Usu-sumi.—“Thin ink”. Black ink much diluted with water, and making a pale wash.

Wara-fudé.—A long round brush made of straw, used for some rough effects in Japanese painting.

Yamai.—Sickness. Ills.

Yamato.—A province of Japan, and one of the ancient names for the whole of Japan.

Yamato-bijin.—A beauty of old Japan.

Ye.—A painting.

Yoko-mono.—A picture greater in breadth than in height, being the reverse of the more usual proportions.

Yotsuya.—A district North of Tokyo.

Yoshi-ye.—A famous noble and warrior of Japan, known also as Hachiman-tarō.

Yukō-kake.—An ornamental clothes-horse.

Yurei.—A ghost.

Yushima.—An elevated site in Tokyo noted for its shrine to the Shintō deity Tenjin-sama.

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